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James Francis Cooke

MUSIC STUDY EXALTS LIFE

The ETUDE MUSIC MAGAZINE

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Christmas Music Suggestions

To Help in the Early Selection of Suitable Material for Church Services

Anthems

Cat. No.	Title	Composer	Price
15870	Adeste Fidelis (O, Come All Ye Faithful)	Reading	$0.12
15878	Adore and Be Still (Violin ad lib.)	Gounod	.12
10528	And Thou Bethlehem	Chaffin	.10
15570	Angelic Message	Stults	.12
10681	Angels from the Realms of Glory	Stults	.12
10624	Arise, Shine	Maker	.06
10672	Arise, Shine	Roberts	.12
10964	As with Gladness Men of Old (Women's Voices)	Berwald	.12
15668	Behold, I Bring You	Sheppard	.08
20863	Behold, I Bring You Good Tidings	Goss	.08
15783	Behold the Days Come	Woodward	.08
10975	Bethlehem	Morrison	.12
20618	Bethlehem Star	Ambrose	.12
10581	Break Forth Into Joy	Harris	.12
6012	Break Forth Into Joy	Berridge	.16
10581	Break Forth Into Joy	Harris	.12
20600	Break Forth, O Beauteous Heavenly Light,	J. S. Bach	.05
8278	Bright and Joyful	Williams	.15
10588	Brightest and Best	Little	.10
10512	Calm on the Listening	Bridge	.12
10741	Calm on the Listening	Stults	.12
10141	Christ the Lord	Dressler	.15
20472	Christians, Awake	Dale	.12
10974	Christians, Awake	Meyer	.12
10746	Christians, Awake	Stults	.15
20546	Christmas Carol	Halter	.08
20685	Christmas Chimes	Calver	.12
20369	Christmas Night	Adam	.06
5981	Come and Worship	Dressler	.15
15740	Come Hither, Ye Faithful	Morrison	.12
10871	Come Hither, Ye Faithful	Stults	.12
10462	Coming of the King, The	Stults	.15
20051	Constant Christmas (Carol Anthem)	Beach	.15
10977	Dawn of Hope	Shelley	.15
20105	Emmanuel	Dale	.12
5985	First Christmas Morn	Nevin	.12
5980	For Unto You	Trowbridge	.15
10305	Glory to God	Eastham	.05
20400	Glory to God, "Messiah"	Handel	.06
6079	Glory to God	Rotoli	.20
10756	Glory to God	Stults	.12
20556	God In Man Made Manifest	Stults	.12
20113	Hail Messiah King	Pearsall-Nevin	.12
10463	Hail to the Lord's Anointed	Stults	.05
20682	Hark! A Burst of Heavenly Music	Stults	.12
20112	Hark the Herald Angels	Stults	.12
10627	Hark! What Mean Those Holy Voices	Neidlinger	.15
10196	He Shall Be Great	Lansing	.15
20103	He Shall Be Great	Stults	.12
10470	Holy Night	Mueller	.10
10468	Holy Night (Women's Voices)	Adam-Warhurst	.05
15564	In Bethlehem a King is Born	Berwald	.12
20593	In the Beginning Was the Word	Morrison	.12
20248	It Came Upon the Midnight Clear	Baines	.12
10354	It Came Upon the Midnight Clear	Berwald	.06
10677	It Came Upon the Midnight Clear	Mcgrath	.08
10600	Jesus Christ To-day is Born	Marzo	.15
10909	Joy to the World!	Stults	.12
10228	Joy to the World!	Berwald	.12
20423	Joyful Christmas Song, A	Gevaert	.12
20424	Legend, "Child Jesus Made a Garden"	Tschaikowsky-Bliss	.08
10355	Light of Life	Brackett	.15
20419	Lo, How a Rose	Praetorius	.06
20387	Lord Said, The	Grem	.12
10137	Message of Christmas	Lansing	.15
10197	Message of the Bells	Bloun	.15
10909	Mortals Awake	Berwald	.15
20232	Nazareth	Dressler	.15
10374	Nazareth (Women's Voices)	Gounod-Warhurst	.10
10747	New-Born King, The	Morrison	.15
20965	O Little Town of Bethlehem	Stults	.12
10962	O Thou That Tellest	Pierre	.15
10748	Of the Father's Love	Dale	.15
20321	Old French Christmas Carol (Men's Voices)	Gevaert-Smith	.08
20104	O Zion, that Bringest Good Tidings	Morrison	.12
20235	Send Out the Glad Tidings	Stults	.12
10352	Shepherds O'er Their Flocks	Dressler	.10
10449	Shout the Glad Tidings	Brackett	.15
10463	Shout the Glad Tidings	Morrison	.15
10990	Shout the Glad Tidings	Rockwell	.15
10720	Silent Night (Alcan's Voices)	Gruber-Camp	.05
15567	Sing, O Heavens	Clark	.12
10346	Sing, O Heavens	Grant	.15
10304	Sing, O Heavens	Handel-Eastham	.05
15729	Sing, O Heavens	Schuler	.15
6208	Sing, O Heavens	Solly	.15
15568	Sing, O Heavens	Stults	.12
6	Sing, O Heavens	Tours	.05
20541	Sing, O Sing, This Blessed Morn	Marks	.06
15796	Sing, O Sing This Blessed Morn and The Christmas Tree	Grieg-Norden	.10
15680	Sleep, Little Babe	Stults	.08
15571	Song of the Angels, The	Morrison	.12
15704	Song of the Angels, The	Upham	.12
20422	Sleep of the Child Jesus, The	Gevaert	.05
10364	Stars All Bright	Spence	.05
20686	There Came Unto Me One of the Angels,	Calver	.15
10182	There Were in the Same Country	Bohannan	.15
10604	There Were Shepherds	Marks	.15
10461	There Were Shepherds	Staton	.15
10353	There Were Shepherds	Stults	.15
10590	There Were Shepherds	C. Vincent	.10
20687	Wake and Sing!	Dale	.12
15683	Watchful Shepherds, The	Dale	.12
10207	We Have Seen His Star	Clare	.10
20358	We Have Seen His Star in the East (Men's Voices)	Simper-Bliss	.06
20495	We Worship Him	Halter	.12
10218	What Sounds are Those?	Bird	.15
10324	When Christ Was Born	Chaffin	.20
23	While Shepherds	Best	.05
10507	While Shepherds	Burleigh	.20
6084	While Shepherds	Goodrich	.15
10577	While Shepherds	Holden	.12
10356	While Shepherds	Morrison	.15
10658	While Shepherds	Perilge	.12
10872	Wondrous Story, The	Stults	.12

Vocal Solos

Cat. No.	Title	Composer	Voice	Price
23487	And the Angel Said	Grant	high	$0.40
15932	Angels' Message, The	Clark	high	.40
*8050	Angels' Refrain, The (Violin Obbligato)	Gebel	high	.55
19221	Angels' Song	Ambrose	high	.50
8989	Angels' Song	Lond	med.	.50
5349	Away in a Manger	Anderson	med.	.25
10831	Away in a Manger, Lieurance	Solo or Duet		.30
*12528	Beckoning Star	Neidlinger	high	.50
4148	Before the Shepherds (Violin or Cello)	Snedds	high	.50
*4488	Bells of Bethlehem	Tracy	high	.50
*4488a	Bells of Bethlehem (Violin Obligato)	Tracy	high	.65
*12810	Calm on the Listening Ear of Night	Thomson	high	.60
2623	Christ is Born	Louis	med.	.35
14063	Christmas Dawn	Kroeger	low	.40
*3705	Christmas Morn	Wooler	high	.60
8760	Christmas Night	Minetti	high	.50
7035	Christmas Pastoral	Pontius	low	.50
*2346	Christmas Song	Adam	med.	.50
4986	Come and Worship	Dressler	med.	.50
*12718	Dawn of Hope	Shelley	high	.60
*2889	Gift, The	Behrend	med.	.30
*8066	Gloria in Excelsis	Geibel	med.	.50
*12543	Glorious Morn	Neidlinger	high	.50
*12401	Glory to God	Edwards	high	.60
9230	Glory to God	Stults	high	.60
9708	Glory to God	Wolcott	low	.50
*5330	Glory to God	Rotoli	high	.60
*12284	Hail to the King	Burleigh	high	.75
*3702	Heralds of Heaven (Violin Obbligato)	Schnecker	high	.50
*18369	Holy Night	Graber		.25
15987	(O) Holy Child of Bethlehem	Stults	high	.50
*5348	Lord of the Ages, The	Lansing	high	.60
6994	My Guiding Star	Holt	high	.60
*14310	Nations, Adore	Wrightson	med.	.30
*18638	Nazareth (Bass Clef)	Shelley	high	.45
*19949	New Born King, The	Gounod	low	.40
15770	(O) Night Divine	Ambrose	high	.45
7437	Our Saviour and King	Jordan	high	.50
*12583	Prince of Humanity	Brackett	high	.50
14797	Ring, Ye Merry Chimes	Neidlinger	high	.50
9729	Saviour Christ	Dalsfield	high	.25
*14067	Shepherds in the Fields Abiding	Bird	high	.60
17527	Sing, O Sing	Barnes	high	.50
8068	Sleep Sweetly, Babe of Bethlehem (Violin Obbligato)	Risher	med.	.50
13900	Song That Will Live Forever	Gebel	low	.45
7528	Song the Angels Sang	Pettit	med.	.40
13231	Star of Bethlehem	Stults	med.	.40
*5432	Star of Peace	Pfogsted	med.	.35
16430	There Were Shepherds (Violin ad lib.)	Parker	high	.60
15050	Undimmed Star of Bethlehem	Stoughton	high	.55
*5838	Wake and Sing	Neidlinger	high	.50
*5434	When Heaven Sang to Earth	Salter	high	.60
3708	While Shepherds	Parker	high	.75
18015	While Shepherds Watched	Gilchrist	high	.60
5245	While Shepherds Watched	Jordan	med.	.35
14236	Wondrous Story, The	Lemmel	med.	.40
	Wondrous Story, The	Stults	high	.50

The asterisk (*) denotes songs published in more than one key.

Vocal Duets

Cat. No.	Title	Composer	Price
16801	Away in a Manger (A Christmas lullaby for Soprano or Tenor and Alto)	Lieurance	$0.30
4150	A Little Christmas Song (May be sung by a soprano and baritone duet or, by using optional notes, a soprano and tenor duet)	Berger	.20
23062	Song of the Angels (Soprano and Alto)	Stults	.35

On another page of this issue appears a list of excellent Christmas Services for Sunday Schools, as well as a number of suggestions of appropriate material for the Holiday festivities of young folks.

Carols

Three Slovak Christmas Carols. For mixed voices By Richard Kounts.
The melodies are authentic Slovak carol-tunes, dating from the late tenth and early eleventh centuries. Catalog No. 20255. Price, 10 cents.

Christmas Praise Six Carols, by H. M. Staton.
A fine set of carols, bright and festive, yet churchly and dignified; original musical settings to some well-known standard and traditional texts. Good for either the church or Sunday School. Price, 6 cents, $5.00 a hundred.

Standard Christmas Carols, No. 1.
Standard Christmas Carols, No. 2.
Standard Christmas Carols—Two Parts, Treble Voices.
Standard Christmas Carols—Men's Voices.
The very best and most popular Christmas carols. Price, 10 cents a copy. $6.00 a hundred.

Excellent Cantatas

The Awakening ..... William Baines $0.50
Christmas Cantata for treble voices (Two Part). Very desirable for churches where men singers are not available. The music is excellent and the text well selected. Junior choirs can use this cantata. Requires a little over a half hour.

The Promised Child ..... R. M. Stults .50
A melodious Choral Cantata for Christmas for Mixed Choir and Solo Voices that a Choir will enjoy singing. An effective 35 or 40-minute cantata. Words only. $2.00 a hundred.

King of Kings and Lord of All ..... R. M. Stults .60
A new Christmas cantata with a pleasing variety of solos and choruses; not too difficult.

The Herald Angels ..... R. M. Stults .60
A new and very attractive cantata based on the part taken by the angels before and at the time of the birth of Christ. An effective rendition may be given by an average church choir.

The Wondrous Light ..... R. M. Stults .60
Adapted for the average choir. Telling the Christmas story in tuneful and well-written numbers. Brilliant and effective.

The Holy Night ..... Lucien G. Chaffin .60
A short but very attractive cantata, suitable for a choir of any size, and effective even with a quartet.

The Greatest Gift ..... H. W. Petrie .75
The Greatest Gift is brilliant, dramatic and effective throughout, without being at all difficult.

A Christmas Oratorio ..... W. W. Gilchrist 1.00
An impressive work, for any choral society or large chorus choir. The music is dramatic and modern in tendency.

The King Cometh ..... R. M. Stults .60
This work is divided into three parts—"The King is Promised," "The Incarnation," and "The King is Born." Suited for the average chorus or volunteer choir.

The Morning Star ..... John Spencer Camp .60
A charming Christmas cantata. This work will make a splendid novelty for a special musical service.

Prince of Peace ..... J. Truman Wolcott .75
The text of this inspiring cantata is chiefly from the Bible, following somewhat the lines of Handel's "Messiah." The solo parts are well divided, and are interspersed with strong and telling chorus numbers.

OUR STOCK OF CHRISTMAS MUSIC IS NOT LIMITED TO THE NUMBERS NAMED ON THIS PAGE AND ANY DESIRED CHRISTMAS MUSIC, NO MATTER BY WHOM PUBLISHED, CAN BE FURNISHED PROMPTLY.

CHOIRMASTERS—Any of the above may be ordered for examination or tell us the capabilities of your choir and soloists and we will send suggestions

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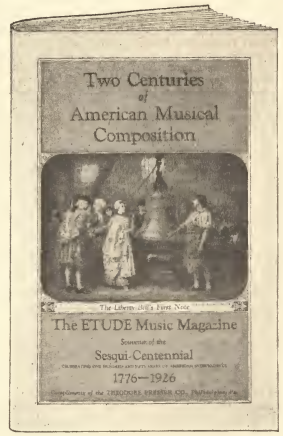

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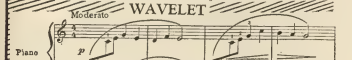
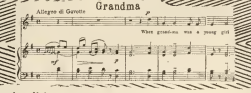
THE ETUDE MUSIC MAGAZINE

"Music for Everybody"

Contents for November, 1926

MUSIC

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PRESSER'S MUSICAL MAGAZINE

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Assistant Editor, Edward Ellsworth Hipsher

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ADVERTISING RATES will be sent on application. Advertisements must reach this office not later than the 1st of the month preceding date of issue to insure insertion in the following issue.

THEODORE PRESSER CO., Publishers,
1712 Chestnut Street, Philadelphia, Pa.

The World of Music

W. Franke Harling

"**Deep River,**" a new opera-ballet, by W. Franke Harling, to the libretto of Laurence Stallings, had its world premiere at the Shubert Theater, Philadelphia, on the evening of September 24, winning the approval of a house filled with critical music-lovers. At the close of the second act the composer was called before the curtain to receive a ten-minute ovation. Then, at noon of the 26th, more than a hundred leading music lovers and prominent members of the profession were guests at the Penn Athletic Club for a luncheon complimentary to the composer, the librettist and Mr. Arthur Hopkins, the producer.

The Right to Collect Royalties from radio broadcasters, theaters, and other users of music for profit, was won by the American Society of Composers, Authors and Publishers, through a decision handed down by the Department of Justice at Washington, D. C.

The "Magic Flute" is announced as the first revival of The Metropolitan Opera Company's season, and it will be given during the opening week of the season. How delightful the spontaneous Mozartian melodies will be to the ears after latterings by much that passes as "modernism" in music.

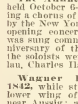
The Choir of St. George's Chapel, Windsor, has been invited by the Canadian Government to visit Canada in January, for the purpose of giving programs of English church music until Easter. The Dean of Windsor and Dr. Fellowes, musical director of the choir, will accompany the organization.

French Operas by Entirely French Casts are reported to be assured us this season, by an arrangement which General Director Gatti-Casazza of the Metropolitan has made with the officials of the Opera-Comique of Paris for the bringing over of a group of its foremost singers. After a series of performances in New York, a tour of the principal American cities is contemplated.

The Annual Festival of Bach was held October 6-9, with Albert Stoessel conducting a chorus of three hundred voices supported by the New York Symphony Orchestra. At the opening concert Verdi's "Manzoni Requiem" was sung commemorating the twenty-fifth anniversary of the composer's death. For this the soloists were Helen Traubel, Sophie Braslau, Charles Hackett and Fraser Gange.

Wagner began "Tannhauser" in 1842, while stopping at a modest inn in the lower wing of the castle of Schreckenstein near Aussig; and its romantic atmosphere is said to have inspired much of the Warburg music of the second act. All of which is recalled by the sale of the estate to a Czech Tourist Club which will demolish the castle to erect a modern building on its site.

Three New American Singers—Florence Mikoro and Louise Loring, sopranos, and Albert Rapaport, tenor, have been added to the roster of the Chicago Civic Opera Company.



Igor Stravinsky

The La Scala Orchestra symphonic concerts of the last season resulted in a deficit of one hundred and fifty thousand lire (about six thousand dollars at present rates of exchange). A large part of this is charged to the one thousand dollars' fee paid to Igor Stravinsky for each playing of his concerto, the largest ever paid in Milan to an artist excepting the one hundred and fifty thousand lire paid to this same composer for his ballet "Petrushka" and "Le Rossignol." Milan, also, has its "good angels," and so a local patron of symphony, Count Cicogna, liquidated the deficit.

A Bust of Bizet, composer of "Carmen," has been erected in the lobby of the Casino Opera House of Spa, Belgium. As a feature of the dedicatory program, Jacques Bouhy, the first interpreter of the rôle of *Escamillo*, placed a wreath of laurel upon the bust. A performance of "Carmen" completed the ceremony, with M. Bouhy occupying a prominent box.

Hurdy-Gurdies are to be banished from the streets of Seattle by a reformation which started in the Police Department. Here is a police department which ought to receive popular ovations on a coast-to-coast tour.

William T. Giffe, an honored American musician, died recently at Seattle, Washington, at the age of seventy-seven. Born in Portland, Indiana, he was one of the pioneers in spreading musical culture in the Hoosier State. He was long active in public school music, and was a well-known composer and author, having published a number of music books. A veteran of the Civil War and active in the work of the G. A. R., he was a member of the famous Grand Army Quartet which was a popular feature of all meetings of the organization. Mr. Giffe was a personal friend of the late Mr. Theodore Presser.

An American Tenor, Thaddeus Harvey (Taddeo Harvè) sang the tenor rôle in a performance of "I Puritani" at the Bellini Festival held in Catania, Sicily, the latter part of June, to commemorate the one hundred and twenty-fifth anniversary of the composer's birth.

"Bella Donna," an opera by Samuel Barwill, of Salt Lake City, is to have an early premiere in Milan whither the composer will soon go, having won a five-years' fellowship in the Royal Academy of Music of that city of operatic fame.

Municipal Summer Opera in St. Louis this summer broke all former records of the organization by drawing a gross attendance of 539,750, more than sixty thousand beyond the number for last season. Advocates of grand opera in English will be cheered by the report that, though the organization produces mostly light operas, the largest attendance of any week of the twelve was attained by "Il Trovatore," which thus achieved an honor held by "The Merry Widow" since 1923.

The Museum of La Scala, Milan, often said to be the most valuable collection of operatic relics in the world, was recently visited by thieves. Among the items missing are a sword, once the property of Napoleon, the jewels of the famous dancer Marchisani, and valuable manuscripts including the original scores of several operas.

The Famous Ballé Orchestra of Manchester, England, because of demands of the musicians' union, has drifted into financial shallows, and a movement to raise an endowment is being established. The organization can well be proud of its honored past and of the great contributions which it has made to the musical culture of Great Britain.

The National Association of Negro Musicians, which convened in Philadelphia early in August, went on record against the "exploitation of Negro art by white people," and urged that "every effort be made to keep Negro spirituals from being commercialized and cheapened by their use on the vaudeville stage and in theaters and other places which do not provide a proper setting for them."

More than 1,500,000 people listened to the Edwin Franko Goldman Band concerts on the campus of New York University and in the Mall of Central Park, during the past summer.

The Annual Salzburg Festival was held this year from August 7th to 29th, with leading singers from the Vienna Opera House and Bruno Walter as conductor. As usual, the works of Mozart held the chief interest with two productions each of "Don Giovanni" and "Abduction from the Seraglio," also his instrumental compositions appearing on many programs and furnishing the entire fare for one quartet and one orchestral feast.

Isidore de Lara, the English composer, has fallen heir to one million francs, and an extra fifty thousand francs as executor's fee, by the will of the Dowager Princess of Monaco, widow of Prince Albert I. Before marriage the princess was Miss Marie Alice Heine, of New Orleans, and her friendship with the composer had been some forty years ago.

Puccini's Villa at Torre del Lago is being transformed into a national museum and it is here that the body of the great composer is soon to be entombed. Premier Mussolini is chairman of the committee in charge of the shrine and King Victor Emanuel is its patron. A monument to the composer is being erected on the shores of the lake; and the government has contributed one hundred and fifty thousand lire to the project.

Meyerbeer's "Les Huguenots" is written to a libretto woven about the massacre of St. Bartholomew in 1572. The bell which Charles IX of France ordered rung as a signal for that night's terrors still hangs in the square tower of St. Germain L'Auxerrios, constructed in 1455.

Edward MacDowell

The $300,000 MacDowell Colony Endowment Fund, which it is hoped soon to complete, is to be aided by a "Children's Crusade" which is to be organized through the instrumentality of the Junior Clubs affiliated with the National Federation of Music Clubs, under the presidency of Mrs. Edgar Stillman Kelley. This retreat for creative workers, dedicated to the memory of probably our most gifted American composer, is no less a monument to the devotion of Mrs. MacDowell, who, just as Clara Schumann gave the ripest years of her great pianistic art to the disseminating of interest in Robert Schumann's compositions, has made a life-work of giving permanence to the ideas and ideals of her great husband.

The Second "Old-Time Fiddlers' Contest" was held in the Municipal Auditorium of Apollo, Pennsylvania, on September 2. There were prizes for fiddlers over fifty and a trophy for those over sixty-five. With Apollo entertaining the Old Fiddlers, there must have been "A Hot Time in the Old Town."

The Rehabilitation of Italian Opera and regaining its former prestige throughout the world is the object of the government at Rome. The famous San Carlo of Naples has been reacquired by the community and prizes in unlimited numbers are offered. Any work recommended by a council of judges may win an award of as much as one hundred thousand dollars, four-fifths of which is to be used as a subsidy for the management producing the work, and the other fifth to be divided between the composer and librettist.

"It is the constant ambition of the editors and publishers of the "Etude" to make each issue of the journal worth many times more, in practical instruction, stimulating inspiration and real entertainment, than the price of the entire year's subscription. The music lover can not possibly find a better two-dollar investment.

C. A. Woodman

Clarence Albert Woodman, general manager of the Oliver Ditson Company of Boston, died suddenly on September 9. Born of old New England stock, and a descendant of John Alden, he became a Ditson employee as a lad in 1874. On the death of the founder of the company, in 1888, Mr. Woodman's comprehension of the spirit and methods of the house brought him rapid promotions, till in 1907 he was made general manager of the house. He had a laudable ambition to sustain the Oliver Ditson Company's position as one of the leading music houses of the world, and, in achieving this, preserved a charming personality which made him one of the most loved and respected men in his phase of business life.

"Rose Marie," the American musical comedy, has broken the records for the famous old Drury Lane Theater of London, having been running long enough to celebrate its six hundred and twenty-fifth performance with receipts of more than two and a half million dollars.

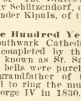
Negro Music is having its day in Europe. The most popular entertainments in Paris are the all-black revues, and Negro tunes are being sung everywhere. Margarete d'Alvares recent concert in Queen's Hall, London, the most applauded song of the great Peruvian-American contralto was "Nobody Knows the Trouble I've Seen."

Folk-Dancing was a unique feature of the recent wedding of Dr. R. Kenworthy Schofield of Trinity College, London, and Joan Mott, both of whom are members of the English Folk-Dance Society. The bridal couple led a Morris Dance from the church to the place of the reception which followed.

At The Teatro Colon of Buenos Aires a brilliant season of international opera closed on the evening of August 10, with a gala performance of "Tannhauser." Among the cast were the following singers familiar to opera goers of The States: Karin Branzell and Gustav Schützendorf, of the Metropolitan, and Alexander Kipnis, of the Chicago Civic Opera.

One Hundred Years as Bell-Ringers of Southwark Cathedral (London) has just been completed by the Mash family. Formerly known as St. Saviour's, Southwark, six of its bells were purchased from Henry VIII. The grandfather of the present incumbent helped to ring the muffled peal for the death of George IV in 1830.

The Teatro de la Scala, the acme of the sumptuous of its time and still the largest in Europe, was opened in 1776, so that it, too, celebrates this year its Sesqui-Centennial. It has seven tiers of boxes with circles and galleries above. Why not love Italy in America, when she gave us Columbus, our greatest *divas*, as well as Caruso, and the model of our "Diamond Horseshoes" to which they should sing.



Rudolph Ganz

Rudolph Ganz, conductor of the St. Louis Symphony Orchestra, was recently called to Washington, where the French Ambassador conferred upon him membership in the Legion of Honor, in recognition of his advocacy, during the past twenty years, of modern French music. Also, he recently has been elected as a corresponding member of the Royal Academy of Florence, Italy.

The old Teatro Lirico of Milan has been purchased by the municipality—another link in the movement to nationalize the leading opera houses of Italy.

Woodwind News, in its callow youth of Volume I, No. 2, has come to our desk, a most welcome visitor. Skillfully edited, and typographically a work of art, it should find a cordial welcome and helpful existence among players of these instruments so fascinating in tone and execution.

(*Continued on Page 878*)

Prize Contest

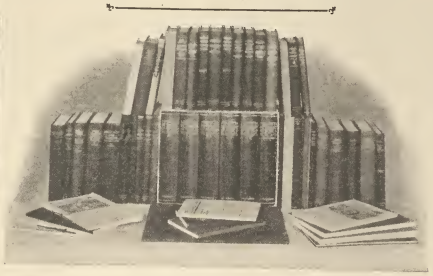
Twenty-Five Prizes Open to All Etude Readers

"WHY EVERY CHILD SHOULD HAVE A MUSICAL TRAINING"

What Can You Say on This Subject?

For years THE ETUDE MUSIC MAGAZINE has devoted a great amount of space to indicating how a musical training is of great value to the child in developing rapid thinking, accuracy, self-discipline, memory, good taste, muscular, mental and nerve co-ordination.

We have brought to our readers' attention the opinions of many of the greatest thinkers of the time, pointing to the fact that the training received in the study of an instrument (including the voice), has a very great significance in the fields of Religion, Education, Sociology, preparation of the mind for higher accomplishments in Art, Science and Business, in Musical Therapeutics, and other inspirational themes. Now we should like to have an opportunity to print the boiled-down opinions of some of our readers upon the subject at the head of this column.



A One-Hundred Dollar Musical Library

CONDITIONS

The contest closes December 31st, 1926. All manuscripts must be in our office at 5 P. M. on that date.

Anyone may contribute. It is not limited to subscribers to THE ETUDE.

The Essays must be between three and four hundred words in length.

The Essays must be written on one side of the sheets of paper. Kindly write as legibly as possible. When feasible have the Essay typewritten.

Address "THE ETUDE PRIZE ESSAY Contest," THE ETUDE MUSIC MAGAZINE, Philadelphia, Pennsylvania.

Be sure to put your name and address at the top of each page of manuscript.

Essays accompanied by return postage will be returned. All others will be destroyed within one month after the closing of the contest.

When the opinion of the Judges is divided between the merits of two approximately excellent manuscripts, neatness of appearance, clearness of expression and punctuation will be taken into consideration.

FIRST PRIZE

A Musical Library, Valued at One Hundred Dollars ($100.00)

Just think what a boon this wonderful library would be in any School or Home!

The following works selected from the publications of the Theodore Presser Company, at the regular retail prices, constitute this prize.

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Descriptive Analyses of Piano Works, *Edward B. Perry* $2.00
Stories of Standard Teaching Pieces, *Edward B. Perry* 2.00
Great Pianists on Piano Playing, *Jos. F. Cooke* 2.25
Basic Principles in Pianoforte Playing, *Josef Lhevinne* ..... .60
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Piano Playing with Piano Questions Answered, *Josef Hofmann* 2.00
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Celebrated Pianists of the Past and Present, *A. Ehrlich* 2.50
Portrait Biographies:
Gallery of Distinguished Musicians, *A. S. Garbett* .. .75
Gallery of Eminent Musicians, *A. S. Garbett* ..... .75
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Harmony Book for Beginners, *Preston W. Orem* ... $1.25
Theory and Composition of Music, *Preston W. Orem* .. 1.25
A Treatise on Instrumentation, *E. Prout* 1.00
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Great Singers on the Art of Singing, *Jos. F. Cooke* $2.25
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SECOND PRIZE

A Musical Library, Valued at Fifty Dollars ($50.00)

This library may be selected from the foregoing list to the total of Fifty Dollars.

THIRD PRIZE—Twenty-five Dollars Cash. **FOURTH PRIZE—Fifteen Dollars Cash.** **FIFTH PRIZE—Ten Dollars Cash.**

ADDITIONAL PRIZES

For the next ten Essays which, in the opinion of the Judges, deserve recognition a Cash Prize of Five Dollars each will be awarded.

Following this in order will be ten more prizes, each consisting of a subscription to THE ETUDE for one year.

THE ETUDE MUSIC MAGAZINE, Theodore Presser Co., Publishers 1712-1714 Chestnut Street **Philadelphia, Pa.**

THE ETUDE

NOVEMBER, 1926 Single Copies 25 Cents VOL. XLIV, No. 11

A Splendid Season

THE BRISK November days are here and the season is now in full swing. Never has a musical season started with such vim and such real interest.

America is alive with things musical from coast to coast.

The appreciation of the art is so great that parents everywhere realize that the child who does not have his musical opportunity is being deprived of one of his real birthrights.

The radio, the talking machine and the player piano have proven splendid missionaries of the music teacher. Parents now comprehend that the student who is actively engaged in studying a musical instrument is getting a kind of mind, muscle and nerve training that cannot possibly be secured in any other way.

Shades of Plato! What would the old philosophers who climbed the heights to the Parthenon have thought of the America of 1926? All that they preached and taught about music—all of their wonderful ideals of music's proper part in education and in the state—is being developed in America to an extent that they could hardly have dreamed possible.

It has not come to this wonderful appreciation without an enormous amount of foundation work upon the part of noble men and women of yesterday. The late Dr. Gunsaulus, of Chicago, used to say that every great accomplishment of man was first a dream, then a plan and finally a deed.

The dreams of Lowell Mason, Theodore Thomas, Edward MacDowell, Eben Tourjee and Theodore Presser are now deeds.

The procession of earnest students to music studios is unending. The value of their training to the American state was realized by the late Dr. Eliot, former president of Harvard, more than by any other general educator of his time. It was Eliot who pointed out the immense value of music as a mind trainer. His great work is done, and as he sleeps in the little New England cemetery he must surely dream once more of the wonderful renaissance of music study in the new world.

We congratulate the teachers of America and the students of America upon their extraordinary activity this season.

The Man of a Thousand Melodies

SCHUBERT has been called "the man of a thousand melodies;" but that is a libel upon his enormous fecundity, because he might better be termed the man of two thousand melodies. Probably no composer of history produced so many themes. It is inconceivable that, in the short span of thirty-one years, any human could pour forth such an amazing number of themes, many of them immortal.

His Opus 1 is reputed to have been his famous song, "The Erl King," to which Breikopf and Hartel give the date 1815. Schubert was then eighteen years old. As a matter of fact, however, he commenced writing before he was thirteen years of age; and in 1810 he wrote a composition with the grewsome title, "Corpse Fantasia," for the pianoforte, arranged for four hands. The manuscript consists of thirty-two closely-written pages with one dozen sections. One peculiar characteristic was that each section ended in a different key from that at the beginning. During the next year he wrote *Der Vatermörder* (The Father Murderer) and *Hagar's Lament*. This piece assumed the dimensions of a Cantata and was such a remarkable revelation of the work of a fourteen-year-old boy that Salieri at once recommended that he be placed under the instruction of a noted teacher, Ruzicka, who soon pronounced the same verdict given by a former teacher, "God has been his teacher. He has learned everything."

Nevertheless, Schubert fortunately continued to receive the mundane training of Salieri and profited greatly thereby.

Notwithstanding his copious outpouring of melodies and his great natural achievements, Schubert was possessed with what might in this day be called an inferiority complex right to the end. This composer of many of the world's greatest masterpieces (including no less than 603 astonishing songs) came upon the scores of Handel's oratorios at a time when Schubert was only a short distance from the end of his career. He studied them carefully and then exclaimed, "I see how much I still have to learn; but I am going to work hard with Sechter and make up for lost time." He actually did visit the famous contrapuntalist, Sechter, and arrange for lessons. He was, however, too weak and too worn down with overwork, disappointment and poverty to carry on his ambition.

The last work of Schubert is not accurately determined. When he was on his death bed he worked industriously with the proofs of his song cycle, "The Winter Journey," a pathetic prophecy of one of the most tragic deaths in the history of art.

The Advance in Radio

HAVE YOU ever known of anything so astonishing as the way in which the radio has become a common household necessity within the space of two or three years?

It took the telephone, the talking machine, the typewriter and even sanitary plumbing almost a generation before they became household fixtures. Electric refrigeration was in actual use on a large scale for years before the householder looked upon it as a practical substitute for the iceman. The automobile was the toy of the venturesome rich for two decades before we all found out that we could not live without one.

With the radio, however, the instruments seemed to come down out of the skies like a cloud. The first sputtering and squawking toys were so marvelous that many families have had in the space of a few years several successive instruments, so amazing has been the improvement of the various types of receivers.

Now, with the supply of electric power merely a matter of sticking a socket into the house power, the improvement in tone and volume is so remarkable that it seems incredible. With the vast increase in the number and the quality of the programs given, the radio is just as much a domestic necessity as the water supply.

THE ETUDE has conducted ETUDE radio hours over the station WIP (Gimble Brothers, Philadelphia) on the second Thursday of every month, and over the station WLS (Sears Roebuck Foundation, Chicago) on the third Tuesday of every month, under the direction of D. A. Clippinger. These stations were resumed in October with great success. It is our ambition to increase the number of these educational programs in other cities, if possible. We are glad to hear from our friends who get these programs over the air, and welcome suggestions from all.

The more fine music we have introduced into the home over the ether waves, the greater will be the demand for music and music education.

On the second Thursday of November THE ETUDE Radio hour (Station WIP, Gimbel Brothers, Philadelphia, 8:15 P. M., Eastern Standard time) will introduce the phenomenal twelve-year-old child prima donna, Miss Rebecca Smith ("Adelina Patti the Second"), pupil of Mr. Julian Jordan, composer of the famous "Song that Reached my Heart."

Candling Crania

IF CRANIA could be candled like eggs the work of the teacher would be lighter but possibly less interesting. It is great fun finding out what is inside the pupil's mentality and then working with that mentality in the way most likely to produce profitable results.

In all that we learn from the teachers who are working with abnormal minds, in the "hospitals for mental hygiene," as asylums are always called in this enlightened day, we are astonished by the accomplishments of music. Under the direction of trained physicians who have been found very sympathetic toward the work, it has been possible to stimulate interest and bring back to varying degrees of normaley individuals who have been for months little more than babbling fools. Occupational therapy also produces most beneficial results; but in many cases music seems to be a very valuable bridge from nebulous mind conditions to mental control, and ofttimes to cure and discharge from the institution. Our readers have been made aequainted with the remarkable work of Dr. Willem van de Wall in this connection.

If music is of such obvious value in helping to coördinate mentally sick individuals, how great must be its value with normal individuals. We cannot candle crania to see whether the grey matter is or is not likely to become addled; but we do know that music is one of the things which, all other conditions being equal, is of undoubted importance in maintaining a healthy brain condition.

The Fittest

THERE is nothing in which the survival of the fittest is better illustrated than in the way in which certain melodies seem to be invested with a kind of inexplicable longevity while other melodies fade away like snow in April.

Here is a mystery which musician and psychologist find it impossible to explain. Why, for instance, does the plaintive "Londonderry Air" survive while many other contemporary tunes with unquestioned beauty have become literally extinct? The secret is not in the words, for this very melody has had many different poems applied to its beautiful lines.

The public's ultimate decision is impossible to divine. Music publishers of all ages have employed experts to select material. The best experts are merely those who score the highest average. These same experts often make miserable blunders. Often too much success makes them over confident and careless in their decisions. The same applies to book publishers. Mark Twain, after he had issued the Memoirs of General Grant and made a small fortune from it, put out a number of works which proved all but disastrous.

Picking melodies for publication is really the basis of success in music publishing; because, when all is said and done, the thing which gives permanence to a musical composition is usually that very elusive thing called melody, even more than workmanship and highly trained musical skill. Stephen Foster had neither of these last and his melodies are literally imperishable.

Heliotherapy

DURING many years we have had numerous letters from teachers of music who have overworked themselves in the pursuit of their art and have described themselves as "nervous wrecks." The best remedy for this is not to do it, but after the damage has been done the cure sometimes has meant medical treatment and rest, frequently at a cost far too high to be borne lightly by the average teacher.

During the past year we have noted so many astonishing results from light therapy (photo-therapy) and heliotherapy (sun therapy), particularly in the cases of those who have undergone the strain of very exacting and confining sedentary work, that we cannot refrain from writing this non-musical editorial to tell about it.

Musicians undergo a mental and emotional pressure which few people realize. The task of teaching music demands the very best in the teacher. After some lessons teachers are literally exhausted. At the end of a season they show the effect of this drain upon their vitality.

By means of sun baths—exposing the body to the rays of the sun, particularly the morning sun, so that the skin becomes pigmented gradually day after day—there is (where no serious organic trouble exists) a most remarkable restoration of vitality. In fact, the whole body seems to be invigorated. The cheapest and best medicine in the world is in the heavens.

Light therapy has been the subject of volumes of clinical reports. Certain skin and lung diseases seem to have no other effective enemies. Artificial suns (the quartz-lights) supply in northern climes in winter what cannot be procured out of doors. Your physician knows all about this, and if you ever feel that your nerves have reached a point where you need attention, ask him to tell you about sun baths and light baths.

One famous American musician, who was in despair because he could not find a cure for a serious nervous malady, has just written us: "I am everlastingly grateful to you for your advice to take up sun baths. They have benefited me enormously."

The benefits are too wonderful not to pass the suggestion on to our musical readers.

Half-Baked

THE REASON for the failure of hundreds of music workers is not that of ingredients, but rather that the student has not remained in the artistic ovens long enough to produce a perfect product. Realizing that perfection is a goal rather than an accomplishment, it is nevertheless true that, because so few ever approach half-perfection, the waste of artistic human material is appalling.

The Europeans attribute this waste in America to our insatiable ambition to exhibit a product before it is complete. We try to jam into a few weeks of intensive study what would take a European student years to acquire. Because some extraordinary talents have been able to make miraculous progress in a very short number of weeks does not mean that all students can do this.

Talent is of two kinds. One represents the music workers who, like Mozart and Schubert, seem to require little or no instruction. They seem to be born with the knowledge and the skill. Their teachers stand astounded in witnessing their uncanny progress. Others, as Schumann, Beethoven and Brahms, are like diamonds—they require long and hard grinding before they reach their most beautiful polish.

On the other hand, there are students who study too long before testing their powers. They grow stale and sometimes discouraged. In our editorial of much-mixed metaphors, it might be well to say that every task, every composition, every study, should in itself be completely baked, never half-baked. In this way, in the end, the product as a whole will not be half-baked.

The teacher at the student's recital should take every precaution not to exhibit a pupil in any composition which cannot be played with real mastery. This may mean less difficult compositions for some aspiring pupils, but it is far better to have our cakes come out of the educational oven "browned to a turn" than to have them half dough.

A Great National Event

THE Sesqui-Centennial Exposition in Philadelphia has performed a delightful service for THE ETUDE Music Magazine. It has brought to our threshold thousands of friends whom we have met for the first time. Over seventy thousand visitors have registered at our display in the Liberal Arts Building. They have been most enthusiastic about what Secretary of State Kellogg terms "The finest Exposition I have ever seen." From a standpoint of Art, Music and Education, this exhibition has been unsurpassed. Better see it before it is too late. It would take weeks to see it all. But, above all things, "drop in" to see us.

Character Sketch of Schubert

By the Eminent Composer and Teacher

FELIX BOROWSKI

This is the second in a notable series of Character Sketches of the Great Masters by Dr. Borowski

IT IS AT ONCE interesting and remarkable that each of the great composers should have had personal characteristics and idiosyncrasies which set him apart from his fellow-immortals. The crude and savage robustness of Beethoven's temperament—never softened by constant association with the elegant aristocracy of Vienna—made him a very different person from the delicate and shrinking Chopin. Handel's imperious forcefulness and his unfaltering cocksureness made him a unique figure among the master-musicians of the world; and it would be hard to find another great composer who was the personification of the domestic virtues as was Bach. It were easy to continue with a catalogue of contrasts—the dreamy languor of Robert Schumann with the gentlemanly vivacity of Mendelssohn; the egregious egoism of Wagner with the polished self-effacement of Liszt; the philosophic and optimistic *bonhommie* of Haydn with Tschaikowsky's spirit mixed with melancholy and tears.

In the gallery of the immortals Franz Peter Schubert is the chief representative of Bohemia, to which he belonged by temperament as well as by inclination. "A gay life, but a terrible one," wrote Henri Murger, of the existence of those debonnaire puppets who dance through the pages of "Scènes de la vie de Bohême." And it held gay moments and some terrible ones for Schubert, the subject of this sketch. Yet it is impossible to believe that he could have been happy or contented with the well-ordered progress from the cradle to the grave that is the lot of the average dweller upon earth.

Impenetrable Reserve

IN AT LEAST one respect—and in that one only—does Schubert's character resemble that of Frederic Chopin. This was in the impenetrable wall of reserve which each built around his soul. Both had devoted and loyal friends; but in neither case did even the most intimate associates come into touch with the real man who sat entrenched behind the barrier which hid him from the world. It is this barrier which causes it to be difficult to make an accurate diagnosis of Schubert's personality; but it has not made it an impossibility. For even the most inscrutable person cannot prevent his actions and a stray word here and there from opening a little window through which one may look, as in a glass darkly, and see into his mind.

One reason why Schubert hid his heart from those who were nearest and dearest to him was that he was extraordinarily shy. Now this shyness has been a peculiarity of other composers, but it has taken other forms. With Brahms, for instance, it took the form of aggressive self-repression, and he would often say a flighty or a cruel thing when really his spirit was moved by tenderness and warmth. And he would say it in order to mask the real feeling which lay beneath.

His Physiognomy

TO OUTWARD view Schubert was not of the stuff of which heroes can be made. Sir George Grove, who wrote in his famous dictionary the most sympathetic biography of the composer in existence, declared that "Schubert was not sufficiently important during his lifetime to attract the attention of painters, and although he had more than one artist in his circle, there are but three portraits of him known." These portraits, the author goes on to state, were respectively the pictures made of Schubert by Leopold Kupelweiser and W. A. Rieder, and the bust upon his tomb. Sir George, however, was not altogether accurate, for there are other pictures of the composer of "Erlkönig," than those which he enumerated. Moritz von Schwind made a sketch of Schubert as he appeared in 1825, and he drew two other pictures which he brought into existence long after the master had been put into his grave. Johann Ender also drew Schubert, and so did Joseph Teltscher, who published a highly characteristic lithograph of his friend in 1828—the year in which Schubert died. There is a lithograph, too, by R. Hoffmann, and a water-color painting ostensibly by Franz Weigl. All these pictures disclose an interesting but by no means handsome countenance.

Schubert's friend and first biographer, Heinrich Kreissle von Hellborn, painted in words a picture rather less flattering than the pencils of the composer's artist-friends had drawn. "His round and puffy face," he wrote, "low forehead, projecting lips, bushy eyebrows, stumpy nose and short curly hair, gave him a negroid countenance which corresponds with that which is to be found at the Währing churchyard." Kreissle adds,—"However uncomely, nay almost repulsive, his exterior, the spiritual and hidden part of the man was noble and abundantly endowed." The unprepossessing exterior of Schubert was accentuated by his stumpy figure—the composer was only five feet and one inch in height—and by the general untidiness of his person. It was his friend and former schoolfellow, Joseph von Spaun, who once told Schubert—partly in jest—that he looked like a drunken cab-driver. But there was one feature which in Schubert's countenance caused those who looked upon it to forget his insignificant nose and tallow-like complexion. His eyes, so bright and beaming that they seemed to strike fire through his spectacles, were the mirrors of a beautiful soul, the outward expression of genius as rare as it was fine.

Schubert's Shyness

THE SHYNESS in Schubert, to which reference already has been made, was one of the negative qualities which, while it endeared him to his friends—who were moved to a half-tender protectiveness by reason of it—was the cause of much of his social non-success and consequent loss of prestige as a composer. For, in the early nineteenth century at least, the prosperity of musicians too often depended upon the amiable interest which they aroused in wealthy or influential patrons.

When Vogl, one of the most important singers at the Court Opera, was prevailed upon by Schubert's friends, Scholer and Spaun, to meet the composer with a view to interesting himself in Schubert's songs, the tenor could scarcely have been favorably impressed by his first view of the creator of them. "Schubert entered," Spaun wrote, "with shuffling gait and incoherent stammering speech to receive his visitor." Yet Vogl was only temporarily alienated by the composer's awkward diffidence. He was destined to become not only one of the master's firmest friends, but also one of his best interpreters.

Schubert's friends, who had his success so greatly at heart and who realized how important it was that he should mix in society, used to lecture him upon his indisposition to do what other musicians had to do in order to further their interests. "He himself," wrote Kreissle, "never expressed a wish to mingle with others in society, where he was forced to put away his innate shyness, reticence and a good-natured nonchalant manner, but could not escape yielding occasionally to friendly pressure put upon him." But when Schubert was prevailed upon to put on his best coat, comb his hair and otherwise make himself appear like a gentleman, the results were generally unhappy, rather than the reverse.

Schubert Meets Beethoven

ON ONE OCCASION a meeting was arranged between Schubert and Beethoven, by Anton Schindler, who, an intimate friend of the composer of the "Eroica" Symphony, had made the acquaintance of Schubert and admired his genius. "In the year 1822," wrote Schindler, in his biography of Beethoven, "Franz Schubert set out to present in person, to the master he honored so highly, his variations on a French song (Opus 10). These variations he had previously dedicated to Beethoven. In spite of Diabelli accompanying him, and acting as spokesman and interpreter of Schubert's feelings, Schubert played a part in the interview that was anything but pleasant to him. His courage, which he managed to retain up to the very threshold of the house, forsook him entirely at the first glimpse he caught of the majestic artist; and when Beethoven expressed a wish that Schubert should write the answers to his questions (for the master was totally deaf at that time), he felt as if his hands were tied and fettered. Beethoven ran through the presentation copy and stumbled upon some inaccuracy of harmony. He then, in the kindest manner, drew the young man's attention to the fault, adding that the fault was no deadly sin. Meantime, the result of this remark, intended to be kind, was utterly to disconcert the nervous visitor. It was not until he had got outside the house that Schubert recovered his equanimity and rebuked himself unsparingly. This was his first and last meeting with Beethoven; for he never again had the courage to face him."

Schindler was wrong as to the last statement; for it was he who, when Beethoven was on his deathbed, in 1827, showed the master some of Schubert's songs and, in answer to Beethoven's interest in their creator, brought him in company with Anselm Hüttenbrenner to the great man's side. Nor was that the only occasion. Schubert went there again, but the mists of death already were settling on Beethoven's eyes and that hasty, impulsive speech of his was apparently about to settle into eternal silence. Yet he saw Schubert and made some signs with his hand; but no one could tell what he wanted to convey and Schubert left the room overcome by emotion.

Offends von Weber

DEPLORABLE as was Schubert's awkward shyness in society, he was quite able to assert himself when he thought the occasion called for drastic action. When Carl Maria von Weber visited Vienna, in 1824, in order to rehearse his opera, "Euryanthe," word came to him that Schubert—whom he already knew—had made unfavorable criticism concerning his new work and that he had declared it to be inferior to "Der Freischütz." Weber, who was having the usual troubles which beset composers who are dealing with opera managers, was nervous and inclined to resent slights, fancied or otherwise. "Let the fool learn something himself, before he ventures to criticise me," he said of Schubert.

Schubert received Weber's remark with the unfailing certainty which is insured by solicitous friends and acquaintances who are delighted to set geniuses by the ears, and, having inwardly digested it, betook himself to the lodging of the composer of "Euryanthe," carrying with him the score of the opera "Alfonso und Estrella," which he had written a year or so before. Schubert's work having been duly examined, Weber proceeded at once to the matter of

Schubert's animadversions on his own opera. To his astonishment and disgust Schubert not only repeated his strictures on "Euryanthe," but proceeded to enlarge upon them. Weber completely lost his temper. "I tell you," he shouted as he threw "Alfonso und Estrella" on the table, "that first puppies and first operas are always drowned!" But Schubert remained cool. "Alfonso und Estrella" was not his first, but his twelfth dramatic production.

Schubert as Conductor

PERHAPS the consciousness that he had the best of it, made Schubert determine to keep friendly relations with Weber intact. Nor was the composer of "Alfonso" less resolute when, at a rehearsal which had been arranged at the instance of Vogl to bring Schubert a conductorship at the Court Theatre, he put on the stage some scenes in order to demonstrate what he could do. The text for this music had been written by the manager of the theatre, Duport, and Nanette Schechner had been engaged to interpret the soprano music in Schubert's work. At the first rehearsal, held with piano, the vocalist found the principal aria too long and the accompaniment too overloaded. She entreated the composer to make the necessary alterations, but Schubert bluntly refused to change a single note. At the orchestral rehearsal the strain proved too great for Mme. Schechner. She broke down in the middle of the aria and sank exhausted into a chair which was standing by the proscenium arch.

Schindler, who was present at the rehearsal, described the remainder of the incident as follows: "There was a dead silence throughout the house and consternation in every face. Then Duport was seen going from one to another of the principals and discussing matters with the singer and the chief musicians present. Schubert sat through this painful scene like a marble figure, with his eyes fixed on the score before him. Then after a long interval, Duport advanced to the orchestra and politely addressed the composer in these words, 'Herr Schubert, we will postpone the performance for a few days, and I must beg of you to make the necessary changes in the aria at least in order to make it easier for Mme. Schechner.' Several of the musicians in the orchestra joined in begging him to yield. But Schubert had listened with increasing anger to the speech, and shouting out, at the top of his voice, 'I will alter nothing,' he shut the score with a loud bang, placed it under his arm, and marched home. Thus there was an end to all hopes of the appointment."

The Irritated Schubert

THERE CAN BE no doubt that when he was irritated, Schubert threw off his timid diffidence and, with it, not a little of that gentleness of manner which so endeared him to his friends. It was, indeed, his habit of boxing the ears of the children in the first grade of his father's school, when he was annoyed by them, which—if we are to believe Schmidtler—led to his dismissal as teacher.

Even if Schubert had shown more tact at this rehearsal with Mme. Schechner and had won his appointment as conductor at the Court Theatre, it is doubtful whether he would have been able to hold it long, for no man was less adapted to occupy a position which would entail regular habits and well-ordered routine. The composer was well aware of this himself; his applications for various posts—which were generally made at the instance of his friends—were handed in with hesitation and reluctance; and when they were rejected (as they always were) the applicant himself was the only one who rejoiced. It was his inability to understand the most elementary principles of business, too, which kept Schubert always poor.

There was really a demand in Vienna for his works, but only the publishers of them made money. Schubert sold the copyrights of six songs in his "Winterreise" to Haslinger, for a dollar and a quarter; and the great *Quintet for Strings, in C*—in which perhaps there is more loveliness than in any other work of its kind—for six dollars. Nor did the composer fare better with other chamber music works. The E-flat major trio for piano and strings brought him a little more than three dollars, and that after months of negotiation and expenditure of large sums in postage. Nor did Destiny cease from her ironic gestures after poor Schubert had given up his struggle with poverty and the battle with an indifferent world. For after his death, in 1828, an official inventory was made of his effects and everything which he had possessed in the world was valued at twelve dollars. This included all the unpublished compositions which Schubert left behind—a vast number—and the cash value of all of them was declared to be two dollars and twelve cents!

Schubert's Industry

THERE IS something pathetic in the ineffectual industry with which Schubert strove to bring beauty to his fellowmen. That the two dollars and twelve cents' worth of manuscripts, with their burden of ineffable charm, could be given existence, Schubert labored incessantly all his life. He rose early in the morning and began composing directly, often even before he was dressed. Frequently Schubert slept in his spectacles so that he could start work immediately he woke up, and having begun he continued for six or seven hours at a stretch. "When I have done one piece I begin the next," he once told a visitor who called on him the year before he died. And the piece which had been completed he thrust into a drawer and often never thought of it again.

It does not take a very long acquaintance with Schubert's music to discover the current of melancholy which flows languidly through it. It was, indeed, in his works that the composer was unable to hide the real Schubert. On infrequent occasions he did, indeed, let the world into the secret of his unhappiness and in words rather than in tones; but such words were wrung from him by experiences of misery or disappointment. "Picture to yourself," Schubert once wrote to his friend, Kupelwieser, "a man whose health can never be re-established, who from sheer despair makes matters worse instead of better; picture to yourself, I say, a man whose most brilliant hopes have come to nothing, to whom the happiness of proffered love and friendship is but anguish, whose enthusiasm for the beautiful—an inspired feeling at least—threatens to vanish altogether; and then ask yourself if such a condition does not represent a miserable and unhappy man.

'My rest is gone, my heart is sore,
Never, alas, shall I find it more.'

"I can repeat these lines now every day, for each night when I go to sleep I hope never again to wake; and every morning renews afresh the wounds of yesterday." And on another occasion Schubert said, "My music is the product of my genius and my misery."

The Merry Schubert

IT WOULD BE doing injustice to Schubert's character if the impression were to be given that he was continually living in the gloomy territories of misery and woe. If in secret he was often unhappy, Schubert was also full of fun when he found himself in congenial company. And congenial company, for him, constituted those bosom friends who lived with him in the merry kingdom of Bohemia. They were good fellows all, but they were not fools. Schubert did not consort with such. When a new member was introduced into the circle, Schubert would look to one and another of his companions and ask, "Kann er was?" ("Can he do anything?"), and it was in consequence of that continuous interrogation that the composer was nicknamed "Kanevas" by his friends.

It was in the Viennese coffee-houses that Schubert and his companions set the stage for their jollities. One of his favorite jokes was to play *Erlking* on a comb with grotesque emphasis on the more dramatic portions, and this used to evoke peals of laughter from the crowd. Schubert laughed but little himself, and when he did laugh his mirth was a hoarse, suppressed chuckle. Johann Mayrhofer, the poet with whom Schubert lived for some time, was accustomed to tease his companion and used to charge at Schubert with a sword-stick that had a bayonet tied to the end of it, and as he plunged at the composer he would cry in the Viennese patois: "Was halt mich denn ab, du kloaner Raker?" ("What can stop me, you little rascal?"). Schubert would thrust him back, saying: "Waldl, wilder Verfasser!" ("Waldl, you wild one!"

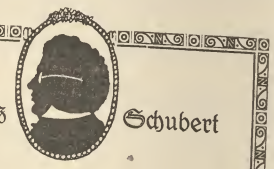
Although the master—like so many other composers—was unable to dance, he would improvise waltzes and gallops by the hour for the edification of his friends. It would seem that in these tavern festivities Schubert would occasionally accommodate his system with more than liquor than was good for it. W. von Chezy, who published a volume of "Recollections" of the master, declared that when Schubert arrived at that stage of bibulousness in which his will was weaker than his wine, he would retire to a corner and "nurse himself comfortably into a passion." The culmination of this metamorphosis arrived when Schubert turned himself into what Chezy termed "a laughing tyrant." "He would destroy everything he could," wrote that author, "and that without making a noise—glasses, plates, cups and other objects—and would sit simpering and screwing up his eyes into the smallest possible compass." While Schubert's alcoholic excesses were probably not numerous and scarcely likely to do permanent injury to his health, it is certain that the Bohemian life, which meant late hours and irregular meals, took their toll of the master's years.

The Feminine Influence

ANY DISCUSSION of a great composer's character would be incomplete without some reference to his reactions to the gentler sex. Women played so important a role in the lives of certain masters of music—Beethoven, Chopin and Wagner, for example—that much of their music would not have come into existence at all if it had not been for the feminine influence upon it. In the case of Schubert there is little evidence to show that any passion, great or small, ever dominated his life. The countesses and baronesses in Vienna who so worshipped the illustrious Beechoven had no thought for the shabby, uncouth, poverty-haunted man who was occupied (although no one suspected it) in making glorious history for his country's art.

Yet there was one exception. The Countess Caroline Esterhazy, the younger of two daughters of Count Johann Esterhazy, had been a pupil of Schubert in Vienna and at the Count's country estate at Zseliesz. She was eleven when Schubert was first engaged to give lessons—at two gulden a lesson—to the young ladies; and it would seem that both the Count and his wife felt a mixture of friendliness and pity for the composer, for he was invited on various occasions to the

(Continued on page 880)



AS OTHERS SAW HIM

BEETHOVEN

"Surely, the divine spark lives in Schubert."

GRILLPARZER

"He gave music to poetry and poetry to music.

GOETHE

(Commenting upon Schubert's setting of his poem, "The Erl King")

"I hardly know how to express myself. He has made the whole work a living picture."

SCHUMANN

"Time will never bring us another Schubert."

LISZT

"Beautiful sounds, freshness, animation, dream pictures, sorrow, comfort, tears and flames, pour from his heart."

BRAHMS

"Where is there a genius like that of Schubert, soaring so gloriously to the heavens."

RUBINSTEIN

"Bach, Beethoven and Schubert are the highest points in music."

The Marriage of Rhythm and Rubato

By HARRIETTE BROWER

"IN THE BEGINNING was Rhythmus," was the dictum of Dr. Hans von Bülow; and every one has come to agree with him, even if the self-evident truth has not been realized before.

Rhythm is a far-reaching word and means much. Books have been written on this theme—books which go deeply into the subject but are apt to confuse the student with a multiplicity of words. A simple, easy definition is required. Mathews calls Rhythm *Measured flow;* another says, *Rhythm is the Metre of Music.* In music there must always be the sense of flowing movement, for music does not stand still—unless it stops. And if it is "measured" it must have beats and accents.

So this great principle of beat and accent we try to teach among the first things shown to a beginner. If we are faithful, we not only try, we insist, in season and out of season, that this principle shall be followed. Two weapons of our warfare against indolence and neglect of this vital principle are: Counting aloud and use of the metronome. What battles we have to fight with those who have not learned to play in time, yet insist our weapons will cause them to become dry and mechanical. In spite of opposition we persevere, and our reward comes when those with whom we have labored can play two, three, four, five, six or more notes to a beat—*can* alternate such groups of notes yet give them correct "time spots," with exact feeling for rhythmic or "measured flow."

But such understanding of rhythm does not come over night—except perhaps to the especially gifted. It starts with the beginner who learns to play one note to the beat, while counting with metronome. Soon a second note is added, giving two notes to a beat; later three are used and then four. As you see, the whole scheme is rhythmic from the start, especially so when accents are added. A student, whose training is developed in this way, has an almost inborn sense of rhythm, beat and accent, which is never lost or forgotten, even in the formless modern music now so much the fashion. It is good to have rudder and compass—a well established rhythmic sense—when one is cast adrift on a shoreless sea of sound.

With these fundamental principles well grounded, the player advances to a wider outlook on Rhythm, found in the grouping of smaller forms into larger, also into irregular and varied forms and longer phrases.

Artistic Rhythm

SOME OF the masters try to tell us such so-called mechanical preparation for artistic rhythm is quite futile and of no avail, since the latter is quite different from the former. With all respect for their opinion, we feel—and have proved—that such preparation is not useless but, on the contrary, is of the greatest value in understanding the artistic rhythm. The player must be able to define and use mechanical rhythms (so called) before he can use artistic rhythm understandingly. This applies to the general student, not to the few gifted souls who feel the throb and pulse of the music naturally, and take poetic license as a matter of course. Perhaps what they call artistic rhythm would come under the head of what we have learned to call *Rubato*—at least the veil between them is very thin.

Let us look a moment at the other side of the picture.

Rubato

WHAT IS THIS magical word whose meaning seems so mysterious and little understood by the usual piano student? We are told the word means *robbed or stolen,* but how or what? We are also told that it is used principally in instrumental music; as a sort of rhythmic license, to emphasize the expression; that, in a general way, this most important and effective means of expression is left to the discretion of the player, and is permitted in the music of modern romantic composers, with the exception of Mendelssohn, who disliked any liberties taken with rhythm in his compositions, unless specially marked by him; and finally, that rubato must not be tried on the classics, for it would be sacrilege towards Bach, Mozart or Beethoven.

Thus spoke authorities over forty years ago. After that came Paderewski, who showed us that even the classics can be warmed into life by a judicious use of rubato. Dr. William Mason used to wax eloquent over the great Pole's poetic and rhythmically flexible interpretations of Bach and Beethoven, which he said, was not after the cut and dried manner of the schools, but filled with romantic feeling, due largely to the intelligent use of rubato. And why not?

Mating of Rhythm and Rubato

WHEN IT IS seen that a touch of rubato gives life and color to the quietest and most severe canvas, the question at once arises: "How ean I add this brightening touch to my own playing? How can I join artistic to mechanical rhythm—how harness license with severity, poetry with prose, the matter-of-fact with the romantic?

It must all be done within reason, after careful thought. Perhaps the composer whose music lends itself the most readily to this quality, is Chopin. Of course you will answer that his music is easiest to ruin with excess of rubato. True, but we will not go to extremes. Remember we have had a thorough preparation of rhythmic training, which acts as ballast and holds us back from undue exaggeration.

Listen to what Paderewski himself says about Tempo Rubato in connection with Chopin's music. "This music, at once tender and tempestuous, tranquil and passionate, heart—reaching and overwhelming; this music which eludes metrical discipline, rejects the fetters of rhythmic rule; this music bids us hear and know that our nation—our land—the whole of Poland, lives, feels and moves in Tempo Rubato.

"Why should the spirit of our country have expressed itself so clearly in Chopin, above all others? Why should the voice of our race have gushed forth unbidden from his heart, as a fountain from unknown depths? The average Polish listener, unfamiliar with the art and literature of music, hears the masterpieces of Bach, Mozart and Beethoven with indifference, at times even with impatience. Polyphonic ingenuities, lucid enough to the trained understanding, are inaccessible to his ear; his mind loses its way in the mystery of fugues. But let Chopin's voice begin to speak and our Polish listener changes immediately. His hearing becomes keen, his attention concentrated; his eyes glisten, his blood flows more quickly, his heart rejoices, although tears are on his cheek. Be it the dancing ilt of his native Mazurka, the Nocturne's melancholy, the crisp swing of the Krakowiak; be it the mystery of a Prelude, the majestic stride of a Polonaise; be it an Etude, vivid and surprising; a Ballade, epic and tumultuous, or a Sonata, noble and heroic; he understands and feels all."

The Paderewski Background

SO RHAPSODIZES the Polish artist. Surely if any one can play with the true rubato spirit, he should be able to do so. Yet he preserves the pulse, the beat, the rhythm, even in the national music he so eulogizes. He, too, has a background of exact rhythmic fiber. For any one who is willing to play scales and arpeggios by the hour as he has been known to do, must have plain, exact, everyday rhythm, no matter how much rubato and nuance he uses to interpret Chopin, and the classics. All of which reverts to our first proposition, that of a clear understanding and drill in principles of rhythmic exactness.

It was Chopin who often said to his pupils: "Let your left hand be your conductor; it should keep time, even while your right hand plays rubato."

This idea—that one hand can play in exact rhythm while the other plays out of rhythm—has been much disputed. It has been called impossible by some, ridiculed by others. Yet, in spite of all, the principle stands: "One hand should keep time while the other retards or accelerates." We are told Chopin was a good time keeper, and that, notwithstanding measure-freedom and rubato liberties, he never overstepped the limit of moderation, or interrupted the general flow of rhythmic movement.

It seems that rubato is actively present in a number of ways:

1. As a temporary retard or accelerando;

2. When certain notes are protracted beyond their accustomed length; while others are quickened;

3. Both hands retarding or hurrying at the same instant;

4. Left hand keeping reasonably strict time, while the right hand hurries or retards slightly. This has been called the most beautiful way of all, and is the truly artistic rubato. Furthermore, this is in reality the true marriage of rhythm and rubato.

Most of these ways of applying rubato to modern music, can be studied by watching the performance of any of the great masters of the instrument, though naturally some of them employ it more than others. It is used by Gabrilowitsch when he wishes to sing a soulful melody on the piano. Friedman gives us the dainty capriciousness of the mazurka through sustaining here and there a prominent note for a fraction beyond its time-space and then hastening some less important notes. Brailowsky, though a Russian, has made such a deep study of the music of Chopin, that he is familiar with everything that master wrote. He enters so thoroughly into the spirit of this music that the appropriate fluctuations and slight nuances of tempo and rhythm seem to come to him naturally. Yet in general he preserves the necessary measured flow of movement, so that nothing is distorted or out of shape.

Applying Rubato More Generally

IT MUST NOT be supposed that the music of Chopin is the only kind that yields itself to the expression of rubato. Even the beauty of the classics can be engoverned by good taste and continence. Yes, in Bach also, can these time nuances hanced by an occasional flexible rhythm, occur, though used sparingly. In this same manner Dohnanyi recently played some Mozart, choosing a movement containing various running passages, ascending and descending. Not only were these running passages played with beautiful shadings but the top note of each figure was also slightly dwelt upon—just enough to take away the squareness and sameness.

Listen: Guiomar Novaes is playing the first movement of the Schumann Concerto. Note the solo, top of third page, piano score. Here is a melody in eight notes, eight of them to each measure. She is not playing them "straight along," for some are stressed more than others, some are held a little longer, others are a shade quicker. Yet the effect is regularity of rhythm, according to the conductor's beat. This is but one illustration—a hundred more could be culled from the same performance of this great work. And so with other distinguished artists; their use of this vitalizing effect is well nigh endless.

Style in Playing

WHY IS IT that the playing of some pianists now actively before the public quite fails to interest us? They can generally play all the notes of the pieces on their programs, they have reasonably good technic, with some understanding of dynamics, for they can play soft and loud. What then is the difficulty? They seem entirely to lack that illusive something which we call, for want of a better term, style. It is not what they do but what they do not do that ruffles us. We decide that playing correct keys with some degrees of light and shade, and keeping time, are not enough to interest us in that person's piano performance, even though he might be playing an entire Chopin program. I mention this composer as I feel that his music would induce any one, not a block of wood, to introduce some time-shadings into the score. But no—he uses but little or no rubato. Can such a thing be imagined in the music of Chopin? In short he does not play with style. He has never tried, or rather has not succeeded in expressing the emotions in playing; he does not unite rhythm with rubato.

The Polish pianist, Ignaz Friedman, will take that same Chopin program, and it will at once blossom into life. There will be tiny shades of rubato in almost every measure, though not pronounced enough to disturb the measured flow of rhythm. And now, under his hands, the music speaks; now it interests; now it has *style.* Much the same result would be obtained from other well known painists.

The player who failed to interest us may say: "How can I acquire this desired style in playing—how make the music speaking and alive?" While doing the technical things here suggested, why not study lives of the composers you try to interpret. Interpret did I say? At present you only seem to play the notes. Learn about the master who set down those notes on paper and thus left his thoughts to the world as a precious heritage. Find out his mental characteristics, also under what circumstances he wrote certain pieces. Did he try to tell stories in his compositions, or did he only want to express sheer beauty in tones? Music that voices a dramatic story may be more difficult for you to express than the kind that speaks through beautiful forms alone, as in classic music. But either of these—in fact any kind of music—needs the saving grace of time-nuance or rubato, in a greater or less degree. And it is the union of rubato and rhythm that will help awaken the music to life!

In our brief discussion of this arresting theme, two facts have been stressed. First, the necessity of a background, a foundation of solid and exact rhythmic proficiency, a thorough grasp of rhythmical problems before variations can be successfully applied. Second, that while rubato gives added charm to interpretation, it

must not distort the rhythmic flow, nor destroy the melodic line. We are told rhythm is the life of music. Granting this—then rubato is the life of rhythm. Rubato is the human element, the tender touch, the soulful quality, the vitalizing principle, which charms and uplifts, when wedded to reliable rhythm.

Self-Test Questions on Miss Brower's Article

(1) *Name two weapons against neglect of rhythm.*

(2) *What is the necessary preparation for artistic rhythm?*

(3) *What was the older idea of expressional rhythm?*

(4) *How does the newer idea differ from this?*

(5) *In what ways may rubato be actively present?*

What Does "Technic" Mean To You?

By Floyd Matson

"Technic!" What a vast field it covers, and how often it is mistreated, especially by young students, to whom it suggests endless toil! In reality it means many things. Four outstanding classifications come to me:

First, there is the technic, relative to the mechanical part of playing, consisting of hand development, instrument construction, and so forth. This is a very important class, but not the only class, as many believe.

Second, there is the technic of tone. In this class comes much of the beauty of piano playing. To produce the tone combinations, pedal and hand relations, to listen for the right tone in the right place, opens up the doors to gorgeous fields of color, sunsets, mountains, oceans and all Nature. When we reach this stage, our music begins to be real, to produce beauty and reproduce art.

Third, there is the technic of being artistic, to use the right thing in the right place, the proper dynamics, tone, tempo, and so forth. Perhaps into this class come the things that lead to supremacy; for those who can control themselves, who can give enough and not too much, can have soul (not artificial "soul"), rise above the mediocre, the amateurish, and become great.

Fourth, there is a large, perhaps somewhat nebulous vastness, "Effect." Ah, the subtle thrill of a Paderewski, the sighing Chopin of DePachmann. Effect! The combination of tone, pedal, dynamics, technic, brains, talent and genius to make the right effect, not on the audience, but on yourself. For, if you intend to affect others, you must start at home and affect yourself. When your soul responds to your own playing, others will also respond. Go about your technic, knowing that as you progress, there opens for you gardens of trees and flowers, romance and exotic loveliness, all in the beauty of your own soul developed by yourself. And beyond the trying years of drudgery, always "just around the corner" lies the rainbow's end!

The Question of "More Pep"

By B. H. Wike

Frequently you will hear someone engaged in musical work say, "Play or sing this or that piece with more pep." Now, playing a thing with "more pep" means, with too many performers, playing it faster in order to make up in speed and swing what is lacking in understanding and accuracy.

Indeed at times you will find some of our grand old hymns taken with "more pep" until the meaning of the words is actually lost in the rush of movement. It would be hard to say whether the "jazz" spirit has anything to do with it or not, but there seems to be a tendency to copy some of its faults. Likewise, playing Handel's *Largo* as if it were a simple waltz destroys all the beauty of the piece, because this composition has, as one of its inherent qualities, a naturally slow tempo.

Then there is an ambition among some performers to imitate a celebrated musician who has speed, accuracy and understanding, all three nicely balanced. But too many amateurs think that speed is the main asset. The more keys they can strike and the more tones they can produce in a given moment is to them an index to their musical qualifications. "More pep," aside from an irrational tempo, often means botchy work amounting to inaccuracy of tone and quality, poor phrasing, perhaps none at all, and a desire in the performer to be regarded as possessing a really musical temperament.

When will people realize that there is such a thing as slow music which can be made just as beautiful, wholesome and satisfying as the faster kinds? Each, the fast and slow, has its place and should be so countenanced. Remember, too, that there are many variations of tempo between the fast and slow. Which, then, is called for as the one expressing "more pep?" For, is it spirit and energy that are really meant instead of hurry and violence?

Gaining the Pupil's Confidence

By Caroline V. Wood

A teacher should always have time to listen to a child who wants to tell about things in his own child world. Perhaps it is a new sword, a dog or a doll. By acting interested and pleased you will be able to get closer to him as his teacher. In fact, you will not only gain his confidence, but also, by knowing how to appeal to his individual nature and mind, very often turn these conversations to account by using them as a basis for comparison in driving home musical ideas.

Scaling the Technic Ladder

By Norman Lee

There is no royal road to a good technic; of course, some have more natural facility than others. They have the fingers, so to speak, but the most gifted and the best endowed must nevertheless tread much the same path to success.

My friend, Mr. X., acquired technic through steady practice of finger exercises, scales and arpeggios for an hour and a half every day. From nine-thirty to eleven A. M., six days a week, he went steadily at them, each hand separately, then both hands together. Scales in unison, in thirds, in tenths and in sixths, scales in contrary motion, scales in double octaves, double thirds and double sixths. They were played very slowly at first, then increasing to a terrific speed.

He gave several hours a day to pieces, but nearly half of his practice period was devoted to scales. Even during vacation time, he spent one hour a day on them.

When he went to Paris to study, the first remark his music-master made was, "What a fine technic! Though you have other faults, as for technic you are in the class of foremost concert players. How did you get it?"

He answered, "Scales and exercises without ceasing during several years for an hour and a half a day."

The moral is: practice, practice, practice, your scales! The pieces will take care of themselves.

A Piano Lesson in Vaudeville

By Ralph Kent Buckland

One of the greatest technical difficulties for the advanced pianist is the gazelle-like jump into the upper reaches of the keyboard which, from time to time, in intricate compositions, must be made with a whole handful of notes, with no scale, arpeggio or climaxing chord, but only the slightest interval given in preparation for accomplishing of the feat. Persistent practice granted, it is largely a matter of confidence, and a correct mental attitude. As a factor in bringing this about, of no slight import is emulation. Displays of skill and muscular control in other lines of endeavor must be viewed in comparison, and lessons in surety derived therefrom.

The knife thrower cannot afford to have a misdirected motor impulse sway his throwing arm as he outlines with knives the figure of the girl standing flat against the board into which the keen knife blades bury themselves. A miss would mean a deep wound, perhaps even the life of the partner in the act. The knife thrower does not miss!

The man who balances the large, steel ball, of which the weight and hardness have been duly demonstrated, on top of a long pole, in turn balanced on his back-tilted forehead, is a wonderful lesson in control. After holding the ball in its balanced position for several minutes, with a sudden jerk he dislodges it. He catches the pole on its way down, and the heavy ball strikes the floor back of him with a resounding thud. The slightest error in calculation would mean, not a slightly jarring musical discord, but the horror of a crushed skull.

Is there not something to be gained by a consideration of such displays of skill outside the confines of instrumental technic?

Mental Tests

By Charles Knetzger

A bright and ambitious high-school boy, who had been frequently reproved by his music teacher for want of attention to details, received a severe jolt when taking a mental test in English at his school.

The literary information test contained statements like the following: "George Eliot wrote (Ramona,' 'Mill on the Floss,' 'Vicar of Wakefield,' 'Vanity Fair'). Underline the one which is needed to make the sentence a true statement." The student gave a hasty glance at the first sentence and quickly underlined "Ramona" and "Mill on the Floss." The other sentences he hurried over and finished them in a few minutes. The remaining time he spent waiting impatiently for the next test instead of looking over his work. The result was a score of ten which could easily have been fifteen or even twenty, had he been careful.

When the examiner called attention to the error in the first answer, the student said, "But George Eliot did write 'Romola' and 'The Mill on the Floss!'"

"Yes," said the other, "but this is 'Romona' and 'The Mill on the Floss.'"

The student related the incident to his music teacher, who took occasion to bring home to him a fact which had failed to impress him before, namely that his failure to be more than a third-rate player was not due to lack of ability or mental capacity but to carelessness in attention to details. This it was which caused him to form a habit of playing a piece at sight without even looking at the key or measure signature and disregarding entirely the tempo mark. Wrong notes, mistakes in fingering, skipping over rests, no attention to phrasing and expression marks, holding the pedal over harmonic changes, were but some of the results of his haste and inadvertence.

To discover that his mentality had been rated lower than that of some of his fellow-students whom he had considered intellectually his inferiors was for him a bitter but most effectual lesson.

Musical Smiles

By I. H. Motes

A Terrible Mix Up

Young Wife (at telephone).—Oh, Charles, do come home. I've mixed the plugs in some way. The radio is all covered with frost and the electric ice box is singing "Moonlight and Roses."

—

A Rent Hog's Way

Tenant.—You've got to make the woman in the flat above stop singing or reduce my rent.

Landlord.—I'll fix it up all right. I'll raise the rent on her so high she won't feel like singing.

—

His Offense

Half.—Why did you get thrown out of the Glee Club?

Note.—For singing.

—

Off the Key

Little Jack and Betty were singing. Jack was singing tenor and Betty was doing her best to sing soprano, but not with great success.

"Pshaw!" said Jack, derisively, "You can't sing. You can't even keep the air."

Betty, who was four, after a long silence, said: "All right, Jack, let's sing some more. I've got some air now."

—

A Popular Song

A young fellow was trying hard to explain to the salesman what he wanted.

"Now, haven't you got this song? It goes zim-zim, zum-zum, zang-zang, you know."

And the salesman was trying very hard to follow him.

"Sorry," he said, "but I don't seem to recognize the tune. What are the words?"

"Those are the words."

—

Brutally Frank

"Professor, you cannot tell how I fear the singing of this song before you!"

The Professor.—"Me, too!"

—

The Gender of It

The Violinist.—I want an E string.

The New Salesman.—Would you mind selecting one for yourself, sir? I 'ardly know the 'es from the shes yet.

"Quo Vadis Piano?"

"Which Way is Pianistic Art Turning?"

An Interview with the Distinguished Pianist, Composer and Editor

IGNAZ FRIEDMAN

Biographical

Ignaz Friedman, who made his American début in 1920, has a distinguished record in Europe and in South America. He was born February 14, 1882, at Podgorze, near Cracow, Poland. His father was a violinist and a musical director, who also played the piano. He gave his son his first lessons, and the child soon developed into a "wunderkind." His general education was unusually thorough. After the customary academic work, he entered the University of Leipzig, where he studied history under Adler and composition under Dr. Riemann, in the same class with Max Reger. He next studied piano for three years under Leschetizky, and for five years was his first assistant. He then taught alone for five years, having many distinguished pupils. His piano pieces, songs and string quartets—he has ninety published works—reveal him as a musician with delightful melodic gifts and fine artistic tendencies along modern but rational lines. He has completed the editing of all the Chopin works, and many of the masterpieces of Liszt, Bach, Beethoven and Schumann. In Europe Mr. Friedman's recitals are thronged by professional pianists.

"Anyone who has made even the most superficial examination of musical activity in all parts of the world, during the past twenty-five years, is confronted with the fact that the majority of the younger men have been satisfied with nothing less than sheer iconoclasm. It seems as though they were continually crying, 'No matter what we do, let us do it in a radically different manner, whether it be beautiful or not.' In fact, one must realize that the tendency has been toward what musicians of the older school unqualifiedly call cacophony, rather than what has been previously identified and established by the great masters of the past as melodic, harmonic and formal beauty. With this distinctively different means of presenting musical thought, there has come an entirely new relationship of the art to the pianoforte.

The Stylists

"From THE great composers of the 17th, 18th and 19th centuries we come down to the great writers (Berlioz, Chopin, Wolf, Reger) who were first of all stylists. The word composer or componist comes from com-ponere, that means putting together a musical idea according to its value on rules, harmony, polyphony, form and rhythm, in opposition to the other method of building the idea out of itself in architectural fashion. After the stylists we arrive at the period of what is called in German *Sektanten,* sectants or mannerists (Debussy, Ravel, Moussorgsky and others). It seems that out of the word *manie,* mania has been made. In this surrounding, we see mostly "maniacs," rather than mannerists. This never was and never will be the source from which great developments arise. Dadaism, Cubism, Atonalism, Polytonalism, Privitism, Infantilism, are in direct opposition to what the word art signifies. They can serve as means possibly to an end, but as established forms of art they have no reason to exist. It is the idea which counts and not the diction, whether you take it in the field of sound, in painting, or in literature. We can explain most of the revolutionary ideas of the world with the vocabulary of the Bible. Anatole France, the greatest French writer of the nineteenth century, has not enriched the French language by a single word, but with hundreds of ideas. The "One Day Glories" of super-modernists possibly brought us thousands of new words, sounds and mixtures, but no ideas except some which will rapidly expire.

"The pianoforte is primarily an indirect percussion instrument. The sounds are caused by the blows of felt hammers upon vibrating strings. The modern piano mechanism makes these blows susceptible to a great number of gradations of force; and it is these gradations, together with the mingling of harmonics, brought about by the ingenious use of the damper pedal, that give the piano its charm and individuality.

"We say that one player is a colorful player and the other player is not a colorful player; but, as a matter of fact, the only difference in tone color that exists in the realm of the pianoforte, is the difference that exists between one pianoforte of one make or one period, from that of another. The tone of the pianoforte itself is just as distinctive and identifiable as is the tone of the flute or the French horn or the violin.

"What bearing does this have upon modern music? The music of most of the moderns demands, first of all, a great variety of color. Some sarcastic critics have gone so far as to say that many of these moderns have depended upon the prismatic palette of the orchestra to make up for their lack of invention and melodic and harmonic beauty. However this may be, when these so-called modern compositions are translated from the orchestra to the piano keyboard, there is a very perceptible loss in character and loss in beauty. Of course, there is a similar loss when, for instance, a Beethoven Symphony in a Liszt arrangement for the pianoforte is played in the best possible fashion on the pianoforte by the finest possible players.

IGNAZ FRIEDMAN

Keyboard Limits

"The MAJESTY of the orchestra is gone, but, nevertheless, the classic foundations of the composition itself are so strong, so clear and so majestic that the effect of a Beethoven Symphony, played upon the piano, whether as a solo or a duet, is sufficient to inspire the audience with the greatness of the master-piece. On the other hand, some of the modern compositions, when played upon the piano, sound woefully inefficient. Therefore, it must be clear to the reader that music of this kind is turning away from the instrument rather than turning toward it. In the broadest sense, it seems to me that keyboard music found its limits in the type of things of Debussy; because no-h-ing more advantageous can be done with the piano with this so-called modern material. In fact, if we wish to keep within the serious possibilities of the instrument itself and of beautiful pianoforte playing, we must return to music evolved from the classic and romantic schools. This does not mean that we shall play nothing but Beethoven, Bach, Mozart, Haydn, Schumann and Mendelssohn. Think of Liszt, Chopin and Brahms, Ravel and Scriabine. Here are composers who have drunk deep at the wells of classicism and romanticism and yet have, by dint of their great genius, produced new, fresh and thoroughly original works that are great contributions to the literature of the instrument and, at the same time, are based upon the canons of an older art.

"Of course, no modern pianist who is really capable of writing for the piano, would think that he was producing great masterpieces if he were merely imitating the style of, let us say, Scarlatti, Galuppi or Bach. It would be perfectly possible for a very ingenious person to counterfeit the style of Haydn or Mozart, but this would not be original composition. That is not what I mean. I mean composition that shows a thorough acquaintance with the best in the classic and romantic schools and at the same time bespeaks an entirely original personality. I am often asked whether the so-called modern music is something which would require the special technic of the pianist. Apart from the freak pieces which expect the pianist's hands to do things quite as unreasonable as the demands made upon the listener's ear, modern pianoforte music of the post-Debussy type makes no particular demand upon the player. In fact, a great deal of the so-called modern music is in many ways simpler than the great technical obligations which Liszt required

"I consider Chopin, Bach and Mozart the three most solid, the most fundamental and therefore the most difficult obligations upon the pianist. I mean they are difficult because they demand, first of all, beauty of tonal expression, great clarity and exceptional transparency of sound (perspective). Whoever can play the works of these three composers well is indeed a master of the pianoforte. I know of many excellent Beethoven and Liszt players who fail in Mozart and Chopin. The opposite is rare. In the performance of the modernistic composers' works, one must have a good knowledge of the pedal, a somewhat extraordinary memory and finally what is called in German *"nintmik,"* that is, the ability to imitate peculiar effects through sound combinations.

The Pedal In Modern Composition

"In MODERN composition, a great deal is expected of the pedal, but unfortunately, the pedal is used entirely too much as a kind of musical smear. It is a very trifling matter to take a composition

(Continued on page 859)

I

A RECENT re-reading of the facts of Franz Schubert's life, to refresh in the mind the salient features of those thirty-one years of golden melody and sweetness of character which make up the story of the master, brought us in sequent musings to an especial contemplation of Schubert's early death. Would added years have meant new works and greater lustre—or had Schubert shot his arrow? No one can say.

Precocious Genius

Four of the greatest names in modern cultural history may be readily associated with his in this matter of an early "cutting off": Mozart, Chopin, Shelley and Keats. Few of these men reached the age of thirty-five, while poor Keats died at the pathetic age of twenty-six; all of them have left works of such beauty that they will be forever remembered by posterity. Study this list of names more carefully and it will gradually become evident—what came to us after much mulling over the matter—that in two ways (exclusive of the renown which all possess in common) these men bear striking resemblance to each other. First, all were very prolific in proportion to the number of their writing years; and second, all possessed, as the ultimate essence of their work, what may be termed ethereal melody.

Franz Schubert wrote upward of twelve hundred opuses in his short life, and his ideas often literally came too fast for him to set them down on paper. This figure will be seen to compare very favorably with the number of compositions by others of the great composers. Wolfgang Amadeus Mozart was surely prolific; operas, symphonies, sonatas, quartettes, poured from his pen at a prodigious rate. As for Keats and Shelley, though the production of neither was enormous, both turned out a considerable quantity of the world's finest poetry.

Ineffable Melody

The other point of resemblance is not so easy to explain, not so tangible. Each of these men, be it said, seemed to have drunk—deeper than other mortals—at the very fount of Melody, the eternal springs of which it is not given to many to approach. Ineffable is the melody which invests such lines as these from *Endymion*:

A thing of beauty is a joy forever;
Its loveliness increases; it will never
Pass into nothingness.

Or these of Shelley's:

Music, when soft voices die,
Vibrates in the memory;
Odours, when sweet violets sicken,
Live within the sense they quicken.

Ethereal the melody of *Voi che sapete*, of this tenor aria from *Don Giovanni*,

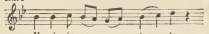
SCHUBERT'S WORKROOM

THE GARDEN OF SCHUBERT'S BIRTH HOUSE

"For Lycidas Is Dead, Young Lycidas"—*Milton*

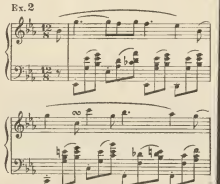
By STUART PADDINGTON

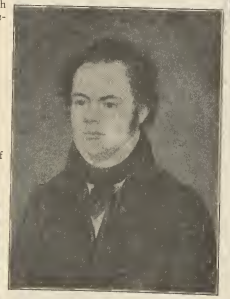
Ex. 1



of this famous *Nocturne* by Chopin:

Ex. 2



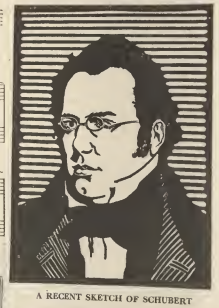


A CONTEMPORARY OIL PAINTING OF SCHUBERT BY W. MAHLER

Ineffable, refulgent, ethereal melody, gladdening the soul of the listener: this is the beauty which brought fame to these writers. It is seldom absent from their work, and is the whole secret of their endless renown.

II

The second point of resemblance has bred a thought which, while doubtless not original, may be of interest.



A RECENT SKETCH OF SCHUBERT

Melody, we believe, is half the substance of heaven. Its constant echoing there is the expression of the peace which is not known on earth; it is the tale of the radiant good which, shining from the All-Lustrous, floods through the heavenly aisles and shatters in dulcet cadenzas against the lofty vaults. Melody is the song of everlasting life that, here a surmise, is there a fact.

Now, when any poet or musician touches the lyre with a certain too celestial stroke, he is anticipating a beauty which may not be known while mortals are still mortals—and therefore the Guardians of Melody above speedily and jealously remove the offending hand from the lyre, calling the player to his proper element in the great choruses of heaven.

The Unworldly Quality

The reader will say: "But what of Wagner, Beethoven, Gluck, Gounod? They lived to past middle life, but that did not affect their music. What of *Isolde's Love-Death* or the *Andante* from the *Fifth Symphony*?"

Being neither so negligent as to forget nor so naïve as to try to exclude the marvelous melodies which crowd the whole history of musical composition, we would submit that here lies the point: the ethereal, *unworldly* quality which we find in the melodies of these men who died so prematurely is almost never duplicated in other composers. In Wagner, Beethoven, Franck, and the rest, there is always an "alloy of living." Life, with all its unpicturesqueness, is probably in the foreground, certainly in the middle-distance.

III

In conclusion, may we repeat the statement—made by many previous writers—that the great *Unfinished Symphony* is an epitome of Franz Schubert's life. This eighth symphony and the tenth (C Major) are of supreme significance in the study of the master.

Schubert's Cheerfulness

There used to be an idea, rather current even among the well-informed, that Schubert's symphonies are merely enlarged songs, partaking not at all of the requisite symphonic qualities. This notion, happily, is fast becoming extinct. The *Unfinished* is as lovely and as symphonic as anything imaginable. Schubert's downright sweetness of character, his cheerful nature, and the tragedy of his uncompleted career are here set forth in a music which is beyond description. As long as men have ears to hear and hearts to feel, this Lycidas shall be remembered—and remembered with gratitude, adoration, and deep, unreserved affection.

Thoughts From Schubert

Fragments Quoted from the Limited Writings of the Tone Poet

"O Mozart! Immortal Mozart! How many and what countless images of a brighter and better world hast thou stamped on our souls!"

"Man is like a ball between chance and fashion."

"The greatest misery of the wise man and the greatest happiness of the fool is based on conventionalism."

"Now I know nothing more! To-morrow I am sure to know something fresh! Whence comes this? Is my understanding to-day duller than it will be to-morrow, because I am full and sleepy? Why does not my mind think when my body sleeps? I suppose it goes for a walk. Certainly, it cannot sleep."

"Grief sharpens the understanding and strengthens the soul, whereas joy seldom troubles itself about the former and makes the latter either effeminate or frivolous."

"Faith is far ahead of understanding and knowledge; for to understand anything I must first of all believe something."

"Fancy! Thou unsearchable fountain at which artists and philosophers quench their thirst."

WHERE SCHUBERT DIED

Practical Lessons in Hand Culture

By the Noted Liszt Pupil and Exponent

CARL V. LACHMUND

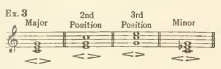
With Eighteen Original Exercises for Self-Study Covering Two Years

Part II

BEFORE TAKING up these exercises the student should re-read Part One to impress upon his memory the "viewpoints." Do not imagine you "know" them; make them your own, as a background for all of your work in the various studies explained this lesson. Concentrate on the directions given. Remember, it is the shallow pupil who things the teacher "fussy;" the keen pupil appreciates that it is not what you study, but how you practice it, day by day, that will bring the sure results.

While average pupils cannot avail themselves of a regular course in harmony, every teacher should give applied harmony, at least to the extent of the simple major and minor chords, the diminished seventh chords, and the dominant seventh chords, with their different "positions" (inversions). Even this little, well digested, will be a great help in reading, memorizing, codifying, fingering, and in developing the ear—teaching the ear how to think. . . .

Ex. 3



Here we have a major triad in its simple form; a triad consists of the root, the third, and the fifth: c, e, g, respectively. To change this to a minor triad you will lower the third, changing the e to e flat. Bear in mind that in the inversions, e is still the third (the original third) even if it is the lowest or highest note of the three. Practice these different positions with each hand separately, taking two or three keys each week, and keep it up for several months at least, to develop a *full*, but mellow, tone, in playing chords. In most of the exercises you will "kill two birds with one stone;" that is, you accomplish several purposes, not merely the one most apparent. These chords require wrist *elasticity, resistance,* and *relaxation.*

Now let us try it. Shape your hand first (see directions in Part One)—place fingers on the keys well back—raise the wrist higher than normal—now pull the hand toward you, as you press the keys down vigorously—but *listen as you play*—make your ears think.

"Did that chord sound mellow, yet full? Did it seem to rise out of the piano and float toward the ceiling?—No?—it sounded weak?"

Well, you did not press vigorously enough—try again.

No, that was *harsh*—your wrist was too stiff; it lacked elasticity.

Try it out repeatedly, and *watch it for months,* until you have formed the habit of playing chords always with this wrist touch, proper resistance, and relaxation consciousness. Aside, it is most important to *know* these simple chords. Ask six average pupils, or teachers, and not two will play the simple chord of F-sharp minor correctly.

Ex. 4

Arpeggios. These rules apply for all of the arpeggio exercises (Nos. 4, 9, 12, 17).

a. Press the chord down first—hold it—move the wrist up and down, and sideways as you *press*—this will "shape the hand."

b. Practice all arpeggios through three octaves.

c. Watch the thumb—do not *drop the wrist* as you play the thumb—this would jar it—but keep the thumb at an angle of 45 degrees from the keys (not flat on the keys).

d. Observe the dip—as you pass the thumb under, lift the *outside* of the hand—this aids the "dip"—watch this, every time you pass the thumb under.

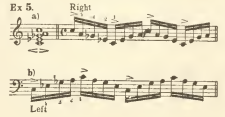
e. *Expand the fingers before you play the first note*—and keep them expanded.

f. Make it a rule to watch the fingers that are *not playing*—do not allow them to cramp.

g. Keep the fingers curved, always—do not permit them to show the finger nails.

h. Even when you have advanced, *always* play an arpeggio several times *slowly first,* with a deep clinging pressure to each finger—then grow gradually faster, but count aloud, or you will not do it gradually. As you grow faster do not permit the tone quality to thin out, nor continue if it does so, for it will *not benefit* you—it requires *more slow practice.*

Ex. 5.



The diminished seventh chord is one of the most interesting in harmony (pages might be written about its significance). It is formed on the leading note, seventh degree in minor. This is a simple way to form it: place the thumb on *c*—now with the second finger check off (skip) two half steps, then play the 3rd (e flat)—you may repeat the words "skip two, take the third"—do this with each finger, and observe that there will be two keys between any of the two fingers—now you have *c, e* flat, *g* flat and *a.* Practice this repeatedly on all keys until you can place your fingers quickly. Now play the chord—press, and so on as in Ex. 4. Play the exercise a dozen times.

a. Accent the beats vigorously.

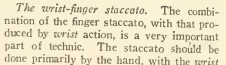
b. Start on *a* (4th finger), accent *a* descending, and *e* flat (2nd finger) ascending.

c. Start on *g* flat, accenting 3rd finger descending and the *same* ascending.

d. Start on *e* flat (2nd finger) descending and accent (4th finger) ascending.

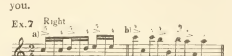
Then with the left hand similarly (though reversed). It is not an easy exercise to do well.

Ex. 6



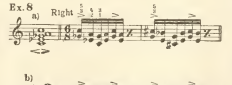
The wrist-finger staccato. The combination of the finger staccato, with that produced by *wrist* action, is a very important part of technic. The staccato should be done primarily by the hand, with the *wrist joint;* but when the runs are so fast that the wrist cannot do it, the "finger joint" staccato is added to the motion. Practice it first without moving the fingers at all; then add the finger staccato. This is done as follows: as the finger tip strikes the key, slip it off into the palm of the hand. Practice the exercise slowly, two notes to the count (metronome at 58); then gradually more quickly to 120; then start at 60 playing *four* notes to a count, and increase rapidity. With increasing, the wrist joint will refuse to act; but study slowly more, every day and make the wrist joint persevere. In time, improvement will reward you.

Ex. 7



This is a study to strengthen the 4th and 5th fingers. Here is the trick: as you play the 5th finger, stab the key by giving the wrist a fling toward the 5th finger. Hold the wrist higher than customary: This will aid you. At (b) a different trick is required in accenting the 4th finger. Drop your wrist a little as you play the 5th finger and then flip it upward in playing the 4th. These are devices of modern piano technic that will develop additional strength surprisingly.

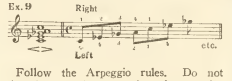
Ex. 8



This is great for finger independence and strength; do this as a preparatory study first. Hold fingers 5 and 3—play 4 and 2—play, press, then lift, pull. Speak these words as you suit the action to each word; then hold 4 and 2, and play 3 and 1; then do the same going back. Do this very slowly.

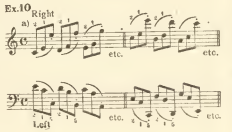
Practice the exercise proper on three keys for three days. After the second week go up chromatic scale and back, without a break in time—very legato in connecting groups. Do this for ten or more weeks.

Ex. 9



Follow the Arpeggio rules. Do not play four to the count, but always triplets; this avoids jarring the thumb as it brings the accent on a different finger at each beat. Study the ones on white keys first, c-d-e-g-b-d, and so on; and finally those on black keys; in one position only.

Ex.10

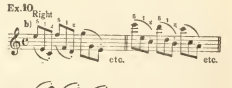


I owe this study to Isidor Seiss, pupil of F. Wieck, the father of Clara Schumann. Wieck doted on *wrist elasticity,* and on the *weighty* touch, years before Leschetizky's time. When Seiss met with some difficult measure in a Concerto or other piece, he would invent some study to develop the technic and would practice it in varying keys and ways. This is an excellent thing to do. The present study was devised to overcome a difficult measure in one of Beethoven's great Sonatas.

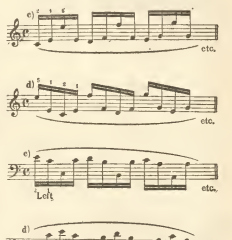
In 10 (a) and (b), flip the hand up, from the wrist joint (not the entire forearm). Do not permit a break in time, between the triplets. Insist that the second finger catch each note with assurance.

In 10 (b) watch the *fifth* finger.

Ex.10

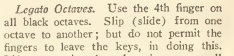


In 10 (c), and 10 (d), a different action of the wrist is required. As you will observe, these are *all legato.* Hold the hand



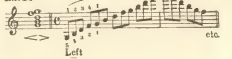
loose; do not stumble. Take these in a new key every week, until you have finished all keys.

Ex.11



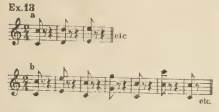
Legato Octaves. Use the 4th finger on all black octaves. Slip (slide) from one octave to another; but do not permit the fingers to leave the keys, in doing this. Lift your wrist, then drop it as you pull toward you; this will aid the legato. (Imagine that the keys are covered with mucilage).

Ex.12



Observe Arpeggio rules, and practice in triplets only.

Ex.13

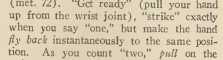


This is one of the most important in the series. Practiced carefully as to directions, it will develop great strength, quickness, and assurance in the wrist, for leaps.

13 a. Count aloud always—"one, two" (met. 72). "Get ready" (pull your hand up from the wrist joint), "strike" exactly when you say "one," but make the hand *fly back* instantaneously to the same position. As you count "two," *pull* on the wrist to stiffen it—then on "one" strike the next key vigorously—*forte*. Move only the wrist joint, not the entire forearm. Go up one octave and return, and take your time in doing it. Do not do this study rapidly.

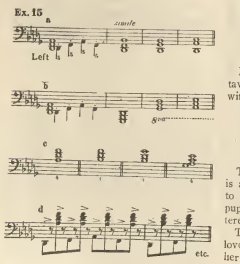
13 b. But here is the *important trick*. Few pupils get it well. Suppose you are to strike a low octave and then a higher one—do not permit the hand to strike the first, until you have your *eye on the next octave*. When you "strike," fly quickly to the upper one, with the hand raised and *poised* over it; then count "two," and *pull* on the wrist; but fly instantly *back to the other place—poise over the next octave* to be struck. This is quite difficult to do just right.

Ex.14



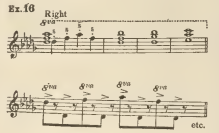
The fingering of chromatic thirds is easily learned by this procedure: the thumb, and 2nd finger, play the *lower* part (using the thumb twice at *e-f*, and at *b-c*). Then practice the *upper* part, using 3rd finger only, on *black* keys, and 4-5 at *e-f* and at *b-c*. Practice each part separately until you have *formed the habit*, and it will come easily. Treat the left hand similarly, only reversed; always remember that the left hand must reverse the order of the right. Note that the 2nd and 3rd fingers play black keys only.

Ex.15



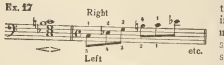
Exercises 15 and 16 are *exceedingly important*, and will develop great assurance in staccato skips, as required in the left hand work of Chopin Valses, and Liszt Rhapsodies, or the right hand skips of the Liszt-Paganini *La Campanella Caprice*, in all of which most pianists are lamentably deficient. Have you ever observed how many pupils will miss the quick basses with the left hand, either with the fifth finger, or in the chords? The writer's experience is that the fifth finger can be made to play with almost unfailing assurance by the following method. The basses, to be played by the fifth finger, are shown in the chords of 15 a, with *stationary low* note; while 15 b is a second study with *changing low* basses. Practice these with the fifth finger alone—always lift hand, not the arm—stiffen the wrist—then strike a quick, severe blow (as in exercise 13), then fly back, and hold the hand *poised*, and still, for the next stroke. Now observe this trick: as you play the fifth finger do not look at it, but pretend you are playing the *octave with it. Watch the thumb*, and you will soon learn to strike the fifth finger correctly, almost without fail. Then practice the four chords, as shown in the upper octave at 15 c—then both parts together, as shown at 15 d. Practice it in the black keys first, *d*-flat, *e*-flat, *g*-flat and so on, and finally in the white keys *c, d, e*, and others. Each key should be practiced *several weeks.*

Ex.16



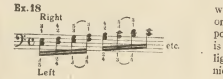
This is to be studied in the same manner as Ex. 15

Ex.17



This consists of a *minor* triad, with the large seventh (the leading note). It is the most difficult straight arpeggio study and, practiced in all positions, requires *great* strength, and *severe* stretching. Try it in such keys as *g*-sharp minor, or *c*-sharp minor, and you will realize its difficulty. It is a study of a lifetime. Practice it in triplets only. Note: An excellent device to loosen too closely knit knuckles, and to acquire an easier stretch, is this: take three corks about as thick as your 4th finger; press these between the fingers; now close and open the hand several times slowly; then hold closed a few moments. Do this for some weeks.

Ex.18



Practice these scales in thirds, four octaves, very legato. Do it in all the keys with the same fingering. Press hard.

Teacher—Mother—Pupil

By Florence Belle Soulé

That co-operation is the key to success is a fact that applies to music as well as to other activities. The progress of the pupil depends very largely upon the interest and help of the mother.

The wise mother understands that the love of music and its cultivation will make her children more cultured and more popular than will any other attainment. She understands the value of music and knows that regular practice, regular lessons and her own interest are all necessary in the process of building musicians.

When the teacher plans the work and the mother co-operates in seeing that lessons are properly prepared, results are quick and lasting.

This situation means an enthusiastic pupil, a satisfied parent and an encouraged teacher.

The Musician's Library

By Dr. Annie Patterson

It has been sometimes alleged that the musician is not a reader; that is, in the literary sense. Notable exceptions, however, occur to one's mind, among whom it is only necessary to mention Schumann and Wagner, both of these composers undoubtedly seeing attraction in books, being also themselves scribes of no mean order. Yet there are many artists, mainly executive ones, who say, not without reason, that they have no time for anything save perhaps their daily paper, the most interesting part of that being the all too limited musical notices. Time is, of course, a considerable factor, in more senses than one, in the life of a busy professional musician. Yet, if one is interested in any particular direction, it is wonderful how even the busiest people find time for what they want, or think needful, to do.

Now it cannot be denied that general reading, even if it be largely concerned with one's own occupation, is very essential for anyone who would take what is usually described as a broad outlook on life. Let us see if we can briefly indicate on what lines the musician's reading might be made both helpful and enjoyable to him, and in what way it can be managed with the least expenditure of time.

Apart from news of the day, even concerning his art, the musician will do well to take in regularly the leading musical magazines, The Etude, with its informative and educational departments, forming, in our opinion, the ideal of what such a monthly publication should be. It is assumed, also, that the serious student will stock his bookshelves with all standard works touching upon his special department. Leading publishers will always be able to supply details of indispensable textbooks for singers, instrumentalists (of various kinds), theorists and teachers. Two or more good histories of music should certainly be added to the list of books dealing with the chosen art; whilst biographies of musicians are among the most instructive as well as interesting volumes that fellow-workers could read for these give information and experience of how others of their calling came to distinction.

Again, the specialist—such as a violinist, for instance—will do well not only to gather records of his own instrument, but also a knowledge of orchestration generally, and, indeed, acquaintance with any kindred topic will never come amiss to him. We musical people are all too much inclined to get into our own little grooves; and, what is worse, to keep there. A drive into the open—in the way of fresh experiences in the world musical—will do us unbounded good. The few odd minutes—when one is resting between lessons or other engagements—can always be helpfully filled by the books.

Still more to avoid narrowness in the outlook, we would also commend the musical reader, were it only in his spare moments, or holidays, to take up some pastime or hobby, and collect literature dealing with that subject. Games of all kinds, china, old pictures and stamp-collecting, all have been known to fascinate the artistic mind; and these form a pleasant relaxation for their devotees, necessitating a certain amount of informative literature if the favorite topic be pursued in the true spirit of research.

A still more fruitful source of general reading could be supplied by material for the study of, say, a natural science (acoustics, in scientific departments, which is really needful for the fully educated musician). General history forms another great theme of perennial interest, and widening of outlook. Nor, in its place as a wholesome recreation from serious thoughts, is well-written fiction to be despised. Nothing rests one more than the slipping into a good novel, if it be even for ten minutes at a time. In fact, everything, as long as it is good, may well find a place in the musician's library; and the more variety the better.

Wisdom of Women Musical Workers

What Women Musicians are Thinking

"The permanent quality of an artist's work depends in some mystical manner on the genuineness and multiplicity of his points of contact with life. More than this is needed, of course—the not wholly negligible matter of talent, and adequate technical equipment.—Dame Ethel Smyth.

"We do not mean to eliminate all difficulty from the artist's life—that being part of his development—but we desire a change of attitude toward the creative American when he offers work of a high order and on a level with his foreign colleague."—Eleanor Everest Freer.

"I can see no reason why a woman cannot have a home and a career as well; and, if you ask me, I believe that the women who say that it is impossible are simply not deeply interested in one thing or the other."—Yolanda Méró.

"Propaganda, you know, can not do everything. One can not build up music in a grown person or in a great number of persons simply by intellectualizing about it. It must be bred in the bone first of all, and cultivated then with a minimum of self-consciousness."—Elisabeth Retherg.

"We are in the midst of the vital period of musical development. It means that this country is the place for the student of to-day. He can get everything here and more than he can get abroad. He can hear the music he needs, the unusual music, the variety and interesting music that he should hear."—Olga Samaroff.

"If I ever teach I shall try to impress on my pupils the importance of singing for the joy of it—of singing because they love it. I would also try to teach them to perfect an ideal and then concentrate on it, and not to confuse confidence with conceit. Confidence is necessary to success, while conceit is more than likely to spoil it."—Merle Alcock.

"There is something so wonderful about music, so uplifting. But then, I have devoted myself to it. Other people do not get so much from it; perhaps because they do not feel as I do. That is destiny and as it should be. We cannot all be doing the same things, and if all loved music so intensely where would the other beautiful arts and necessary businesses come in?"—Guiomar Novaes.

"We must have outlets for our emotions. Qualities and impulses of the right kind, when given due scope, enhance the zest and happiness of our lives; when thwarted, starved or denied, they turn to poison within us."

Otto H. Kahn.

Some Unconsidered Details Often Neglected

By the Eminent American Composer-Teacher

ARTHUR FOOTE

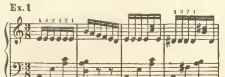
Arthur Foote

THE MANNER of writing for piano has always been determined largely by its mechanism, a knowledge of which is desirable for both teachers and pupils. In the following, the points taken up will be better understood if we know how the varieties of tone from *pp* to *ff*, from *legatissimo* to *staccatissimo*, are produced, in so far as concerns the mechanical side—the keys, the hammers, strings, dampers, interior action and so forth.

It is helpful to the pupil (and interesting to him, also) for the teacher to explain very early in his instruction that the key is practically a lever, of which the part out of sight is several times as long as that appearing on the keyboard; that this lever is so balanced that the ends of the keys touched by the fingers will rise and return to normal position after being played unless held down firmly by the fingers; that this force is expressed by a certain number of ounces, (this makes it clear why not only the muscular action of the fingers must be considered, but the weight of the arm as well); that when the key is depressed quickly the tone is naturally made *f*, a *p* resulting from slow action of the fingers.

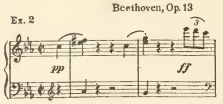
It is of value to the pupil to realize how the style of writing at different periods has been influenced by the mechanism of the clavichord, harpsichord and the piano of 1826, as well as that of to-day. When the action of the piano was light, with but a slight dip of the keys, and little resistance to the finger-tips, the tendency was towards exceedingly rapid passage work and quick *tempi*, the reverse being the case to-day (Hummel and Brahms are examples of both extremes). An example of the unmusical rapid *tempi* that were encouraged by the light piano action of a hundred years ago is seen in the metronome marks of Czerny's studies, and of his Bach editions. It is odd how a once favorite piano figure has nearly disappeared (that of repeated notes in quick *tempo*), owing to its extreme difficulty of performance with our heavier action. Occasionally, however, we still find it, as, for example, in the *Caprice Espanol* of Moszkowski—

Ex.1



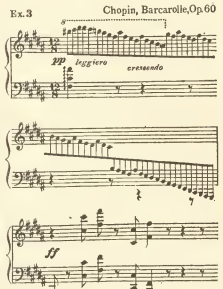
Now, as to the manner of using fingers in depressing the keys, it is agreed that there are two quite different ways called "hammer" and "pressure" touches. In the first of these the fingers are raised and the keys put down percussively, struck from varying distances and with varying degrees of force. Other things being equal, the higher the finger has been raised and the quicker its descending movement, the bigger the tone. From this is to be deduced that a scale played softly must avoid a high hammer touch, though one that is to be *f* demands it. With the Beethoven extract that follows

Ex.2 Beethoven, Op.13



the fingers could not possibly get the power required if kept close to the keys, while in that from Chopin

Ex.3 Chopin, Barcarolle, Op.60

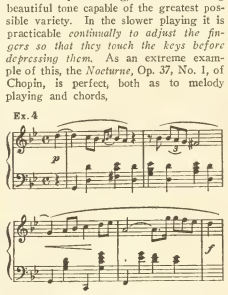


they begin close and must be raised more and more (within limits) as the *crescendo* progresses. It is often, then, the case that scales and all passage work frequently demand more or less high finger action; but since the tones so resulting are not as beautiful and cannot be played with such variety of color as when the fingers play close to the keys, it is a fair way of putting it to say that *hammer touch should not be used unless it is the only way of producing the desired result.* With arpeggios and double thirds, for example, it is practically always needed; for arpeggios must always be distinct, and nearly always *f*. It is a practical impossibility to play double thirds without considerable raising of the fingers.

Especially in expressive playing is it a problem to manage the keys so that the percussive nature of the piano shall obtrude as little as possible. As to this point (which even now is too little considered by the average player) it is interesting to realize that ideas considered "modern" to-day were familiar to some, at least, of the players of many years ago, and to read what Thalberg has to say in his famous preface to the *"L'art ou Chant"* transcriptions which were composed as illustrations of this side of piano playing. "In many cases the keys should be caressed rather than struck, kneaded, as it were, with a boneless hand and fingers of velvet. The keys should not be struck from a distance. The fingers should actually touch before depressing them." Beethoven's remark is famous: "Place the hands over the keyboard so that the fingers need not be raised more than is necessary; this is the only way by which the player can *generate* tone." The preceding quotations do not apply in rapid playing in most cases, but have much point when we come to consider really slow playing to melodies and to chords.

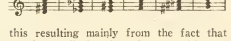
The term "pressure" touch is not fortunate, and is misleading in that it encourages the student to *push hard* at the keys with some stiffness. A better way of putting it would be "pulling" (for that is really what we do) with the finger tips. The keys are manipulated in the manner described by Thalberg, the result being beautiful tone capable of the greatest possible variety. In the slower playing it is practicable *continually to adjust the fingers so that they touch the keys before depressing them.* As an extreme example of this, the *Nocturne*, Op. 37, No. 1, of Chopin, is perfect, both as to melody playing and chords,

Ex.4



for it demands to the utmost the variety and charm of tone that this manner of playing gives. With chords of more than three notes it is best (and practically necessary) to adjust previously the shape of the hand so that when this is placed on the chord the fingers lie on the right keys, or exactly over them and very close. In chord successions the changes in the shape of the hand and in the position of the fingers may be very rapid indeed, as will be observed if we play a series of dominant sevenths, taking away the hand after each one and looking at the inside of it to see how differently (and rather stiffly) the fingers are shaped. Obviously, rapidity in such chord playing is restricted,

Ex.5

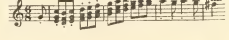


this resulting mainly from the fact that the fingers lie best in a flatter position on black keys than on white.

Chords of three notes, on the other hand, frequently occur in very rapid succession, being played at the wrist.

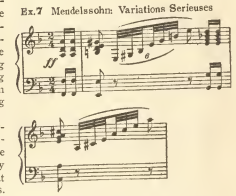
Beethoven, Op.2, No.3

Ex.6



The following is an excellent example of the two ways of handling the keys,

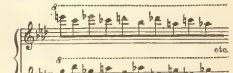
Ex.7 Mendelssohn: Variations Serieuses



the chords being played close to the latter with the arm, while the arpeggios demand rather high finger action.

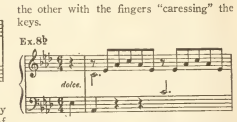
In the familiar *Liebestraum* of Liszt we find two extremes, the cadenza being played with a decided hammer touch,

Ex.8a



the other with the fingers "caressing" the keys.

Ex.8b

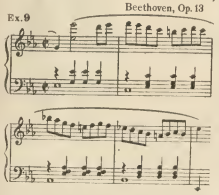


Of *legato* and *staccato* the average player has but a superficial knowledge, being misled very often with regard to the latter by incorrect notions formed in childhood. The teacher ought to make it clear that there is a wide variety of touches between *legato* and *staccato*. The form ranges from *legatissimo* in which tones actually overlap so that there is a sounding together (so slight that no real blur results) of each successive pair to a sort of playing that is rarely *legato* at all, nor yet really *staccato*, being, as it were, on the border line between the two. So with *staccato* we can range from a touch just *not legato*, to that which is crisp as possible.

In *legato* a great deal depends on whether hammer or pressure touch is used. For instance, in rapid playing of a melodic character (as distinguished from pure passage work) we need clearness as well as expressive shading of tone, and therefore are forced to employ a certain amount of finger actions, since otherwise the passage would sound blurred when

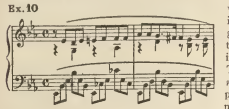
played at the speed demanded; with slow *tempo* no blur is felt.

Ex. 9 Beethoven, Op. 13



Extreme *legato* finds its place in slow playing, then, as in the following (Rubinstein, *Romance in Eb*):

Ex. 10



While a good example of the difference between it and a *legato* requiring a certain amount of finger action is furnished by the first two and the last two pages of Chopin's *Impromptu in F♯ Major*, Op. 36.

What degree of *legato* or *staccato* shall be used must be left to the taste, musical feeling and experience of the player, since unluckily our means of showing this with definiteness in printed music for the piano are quite inadequate.

As to *legato*, there is one thing of the greatest importance to which not nearly enough attention is paid, that is, that above "F" on the fifth line the tones do not sound as loudly, do not last as long, and, naturally, do not blur so readily as those in the part of the keyboard below this note. Contrarily, below middle C the blurring, especially with dissonances, begins to show unpleasantly, becoming intolerable as we descend to the lowest octaves. It is, then, obvious that as we get into these dangerous regions especial pains must be taken that the playing shall be made clear by using more finger action, by getting the fingers quickly away from the keys after playing them, and, below "A" in the first space of the bass clef, by even resorting to a touch that is not really *legato* at all. As an example of the desirability of this, the passage work of the *Chromatic Fantasie* of Bach will serve; the scale passages will sound as a mere jumble of sound if played with true *legato* when they go below middle C.

The faster we play the louder we play, and the lower on the keyboard, the greater becomes the necessity of keen listening and of extreme care to avoid indistinctness. It may be added that the distance the listener is from the piano makes a real difference, for what appears to be clear to the player sitting at the instrument may become quite blurred fifty feet away. We must adapt ourselves to conditions.

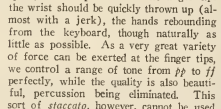
What is Staccato

WHEN we come to *staccato, the fact* must be faced that most pupils have a really incorrect conception of it, believing that it *always* implies a very crisp touch. An understanding of the actual meaning of the word "detached" (a pretty elastic term) clears this matter up, however. The fact is that there is quite as much variety in *staccato* as in *legato*, the former being in some cases as crisp as possible, in others a moderate shortening of the tone, while it sometimes is practically just *not legato*.

As is the case with *legato*, we have, unlike the players of stringed instruments, but inadequate means for expressing the gradations by printed indications. Formerly (we find Beethoven making a great point of it) there were two kinds in common use, the dot (.) which was understood to prescribe a note one-half of its normal value, and (') which designated a note of a quarter of its normal value. This custom has, however, been abandoned by composers for a good many years, while as to the older music (in which we really ought to observe this distinction) it is so hard to find to-day an edition that is trustworthy on this point that we have to fall back on our musical feeling and common sense as guides. There are luckily, however, two varieties of *staccato* that have a definite way of performance. The so-called *staccato-legato* (or *non-legato*, as some name it) is indicated by . . . . or - - - -, the second calling for rather longer and heavier tones. An excellent way by which the pupil can learn it is for him to play a scale with one finger as nearly *legato* as may be, having the fingers touch the keys before depressing them, and then without striking them. This is often improperly called *portamento*, a word indicating something impossible of execution at the piano while natural and easy for stringed instruments.

The second type, called the *up-staccato*, affords an excellent means of getting the very crisp touch. The fingers should be touching the designated keys with the wrist slightly depressed, or at any rate not higher than level. Then, with a very quick, sudden pressure of the finger tips the wrist should be quickly thrown up (almost with a jerk), the hands rebounding from the keyboard, though naturally as little as possible. As a very great variety of force can be exerted at the finger tips, we control a range of tone from *pp* to *ff* perfectly, while the quality is also beautiful, percussion being eliminated. This sort of *staccato*, however, cannot be used in rapid playing, as the hand has to adjust itself anew for every note or chord. In the slow movement of the Beethoven *Sonata*, Op. 1, No. 2, we have a remarkable example of (*a*) real *legato*, (*b*) *staccato-legato*, and (*c*) *up-staccato*, as also in the third, fourth and fifth variations in his Op. 26. In the following

Ex. 11 Schumann, Op 23. No. 4



this *up-staccato* enables us to obtain a stronger singing tone with the little finger as compared with the rest of the chord.

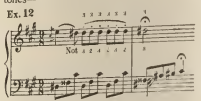
Rapid *staccato* of single notes is to be played mainly with the finger action: chords of three notes in rapid succession at the wrist (Ex. 6). *Staccato* double thirds are made easy by first being practiced *legato* with the usual high finger action, and then in the same way, *but detached*. This is a safe method of solving a rather difficult problem.

Fingering is often a bugbear to pupils. This is indeed not to be wondered at when one thinks of the difficult, complicated and useless markings often found in music that has been "edited." The teacher should point out that the more difficult the passage, and the greater the speed required, the more aided are we by good fingering consistently adhered to; that, as a rule, the better the player, the more carefully is fingering considered, while, the simpler and more sensible the latter, the easier will it be acquired automatically. The pupil should be taught to use his common sense (for he is going to need it always) by sometimes marking his own fingering and having this analyzed and criticized by his teacher.

The worst feature of the fingering of much of the edited music of to-day comes from the adoption of a certain idea for which Hans Bülow was chiefly responsible: that when a note is repeated, whether slowly or rapidly, the finger must be changed at every repetition. It was a bad day for piano playing when this doctrine was so generally accepted.

In the following is an example of the two ways of looking at this matter. By using the same finger with the repeated note we are taking not only the easiest and surest way, but one which enables us to make shading and expressiveness in the tones—

Ex. 12

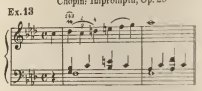


Schubert, Op. 94, No. 2.

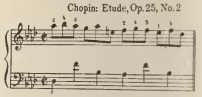
This principle has been carried even further (a *reductio ad absurdum*) by editors who also change the finger, even if there is a different note played between the two repeated notes:

Chopin: Impromptu, Op. 29

Ex. 13



Chopin: Etude, Op. 25, No. 2

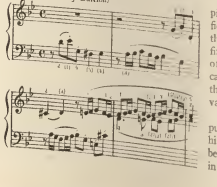


Students ought to be encouraged to think for themselves as to fingering, not to believe, because it is *printed* and made by a supposedly intelligent editor, that it must therefore be right; in other words, not to adopt any absurdity they may meet, but to use common sense and observation.

In beginning the study of a new composition the teacher should, of course, be exacting in demanding that the fingering, if sensible, be followed absolutely and made automatic. If it is bad in any way, however, it should be changed before the pupil gets it fixed in his mind and fingers.

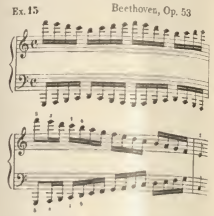
As to deciding the question of *how much* fingering shall be written in, one thing is certain: the teacher who puts a fingering mark over nearly every note makes an inexcusable mistake. The value of such marks diminishes, according as they exceed the number really needed. The practice designed to prove the teacher a very knowing person, really stamps him as incompetent. The following is an illustration from an edition of the *Well Tempered Clavichord* which, though comparatively free from superfluous fingerings, nevertheless contains a few. In the following these are enclosed in parenthesis.

Ex. 14 Fugue, Vol. 1, No. 16 (Czerny Edition)



A few basic principles: That the hand should not *keep* changing position without necessity; that a simple fingering is always preferable to one hard to learn and to remember; that with scales, arpeggios, double thirds, and so forth, fingering which has been rendered automatic through long practice should be strictly adhered to unless there is a very good reason for the contrary; that if for any cause we are obliged to begin a passage with a fingering other than the regular one

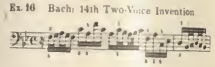
Ex. 15 Beethoven, Op. 53



we should get back to the latter as soon as is practicable.

As an illustration of the unnecessary awkwardness resulting from frequent alterations in the position of the hand, the following speaks for itself:

Ex. 16 Bach: 14th Two-Voice Invention



The upper fingering is that of the old Peter's edition; the lower being suggested as preferable.

Self-Help Questions Upon Mr. Foote's Article

1. *Describe "hammer" and "pressure touches.*
2. *How do legato touches vary on different parts of the keyboard?*
3. *In what two ways is the staccato legato touch indicated?*
4. *What is the value of the up-staccato touch in piano practice?*
5. *Give four rules to be followed in fingering a new piece.*

Inspiring Confidence

By Lucille Nancy Wagenfeldt

THOSE few words, "I know that you can do it," are a great incentive to work. To let a pupil feel that there is doubt as to his ability is most discouraging. But belief in him, confidence in his capacity to do the work and carefulness in letting him be aware of this confidence is an urge to progress.

The pupil decides that he must accomplish what has been assigned because his teacher believes he can. He appreciates the fact that there is this belief in his power to achieve, and it is his desire to increase it.

Sometimes, when the student sees a new piece or etude which is a little more difficult than the one he has been playing, he thinks he will not be able to learn it. The first thing to do is to change this thought of "I can't" to "I can and I will." "I can't" means "I will not try." As long as this is in the mind, there will be no advancement.

The teacher, however, knows that his pupil can learn it if he will just try. Make him believe he is able to do it. When this belief is established and he begins to work in earnest, half of the battle is won.

Schubert's Life in Anecdote

By DR. WILLIAM ROBERTS TILFORD

A JOYOUS SCHUBERTIAN PARTY

ALL LIFE is a chain of incidents. The great adventure is momentous to everyone, quite apart from the fact that some, like Alexander, Napoleon, Cellini, Milton, Wagner and Roosevelt, spent their days in a series of exciting experiences; while others go through the years with little more thrill than that which comes through the accomplishment of hard labor. The testy Handel, flitting about Europe, peppering his days with quarrels, can not be said to have accomplished more than the powerful Bach who rarely went far from his fireside.

The life of Schubert has long since been made the subject of romances, plays and operas. This in itself invites the invention of the poet and it is difficult to tell exactly how authentic are all of the interesting anecdotes associated with him. Far from being a valiant adventurer, he was a most timid man who shrank from publicity and longed for one great life privilege the freedom to pour forth his beautiful music.

There is a decided tinge of pathos in the story of his life. That he sensed this is evidenced by his music; but at the same time the amount of sprightly compositions he turned out reveals the great genius laughing through his tears, his poverty, his afflictions and the obstacles which fate placed before him during most of the short thirty-one years of his existence.

Thirty-one years! Think of it! Schubert's immense achievements were passed on to immortality at an age when many of the professional men of to-day are just beginning their careers.

Schubert's Peasant Background

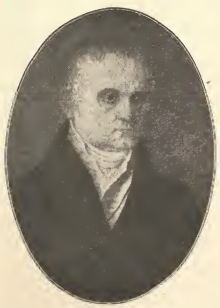
THE COURTYARD to Heaven, number seventy-two in the Lichtenthal district of Vienna, was the home of a little Moravian school master, Franz Schubert and his wife (Elizabeth Sitz) a Silesian, who, like the mother of Beethoven, had been a cook. There on January 31, 1797, little Schubert was born. He was baptized the next day in the Catholic Church zu dem Heil, taking the name of his Father. A small salary and a very large family made life a constant struggle in the Schubert home. Nevertheless the father, who outlived his son two years, gives the following picture of the great composer's childhood.

"When he was five years old, I prepared him for elementary instruction, and at six I sent him to school, where he was always one of the first among his fellow-scholars. He was fond of society from early youth, and was never happier than when he could spend his hours of play in a circle of joyous comrades. When he was eight, I gave him preliminary instruction on the violin, and let him practice until he could play easy duets pretty well: after that, I sent him to attend the singing-class of Herr Michael Holzer, choirmaster in Lichtenthal. Herr Holzer often assured me, with tears in his eyes, that he never had such a pupil. 'Whenever I want to teach him anything new,' he would say, 'I find he knows it already. The result has been I have not given him any real instruction, but have only looked on him with astonishment and silence.'"

A Master Begging for Music Paper

SCHUBERT'S BROTHER Ignaz then started to teach him but soon realized that the little genius was outstripping him. In 1810 he is reported to have written his first piece, a setting of Schiller's "Ein Leichenfantasie." In the same year he sang and played the violin in church so remarkably that he was admitted at once to the Emperor's choir school, "The Convict." There, despite the fact that his plain grey clothes were exchanged for a gold-laced uniform, the life was extremely austere, the discipline severe and the food so meagre that we find the child begging pennies from his brother to buy rolls. The musical opportunities were however extraordinary, because we find that there were daily orchestral rehearsals in which the little fellow took part as a violinist. Thus he came to know the works of Haydn, Mozart, Beethoven, Cherubini, Mehul and others.

In the Convict orchestra, Franz was seated directly behind Josef Spaun, nine years older than the newcomer. He timidly told Spaun that he had written a number of compositions and eagerly desired to write more but could not afford money to buy the manuscript paper. Spaun at once found the wherewithal and Schubert was delighted beyond everything. It is said that at this time he cultivated his extremely neat, fine, closely written methods of putting down his thoughts on paper so that the paper might not be wasted.



SCHUBERT'S FATHER

A Wrong Estimate

IN SOME unaccountable manner there has arisen the wrong conception that Schubert was more or less of an uneducated lout. When we learn that at the Convict all students had to pass strict examinations in French, Italian, Drawing, History, Mathematics and Geography it becomes evident that Schubert's educational background must have been fairly comprehensive.

From 1813 to 1817 Schubert came under the instruction of the dramatic Antonio Salieri. Salieri was one of the leading operatic composers of his time. He wrote no less than forty operas none of which are retained in the present day operatic repertory. He was a brilliant personality, a fine looking man with a very testy temper. His chief claim to fame is that he was the teacher of both Schubert and Beethoven. He was amazed with the genius of Schubert and expected that he would become a great operatic composer. In a moment of enthusiasm he told the boy that he was already able to write operas. Schubert disappeared from his lessons for a long time and returned with the manuscript of a three act opera "Des Teufel's Lustschloss (The Devil's Palace of Pleasure)."

Schubert later rearranged the opera but was forced to pledge it as security for a debt to his friend Anselm Hüttenbrenner (he in whose arms Beethoven died in 1827). Later Hüttenbrenner's servants used the manuscript to light a fire and it was totally destroyed.

The Father's Plans Frustrated

SCHUBERT'S FATHER was determined that the son should become a teacher. Accordingly he was installed in the school where he remained for three years. Schubert, with his marvelously alert and creative mind, found teaching very distasteful. He had no patience with stupidity and, difficult as it may seem to believe, he was extremely severe, often boxing his pupils over the ears. For this reason the father finally consented to have him give up the work of teaching. During these three years his work in composition was by no means neglected, as he wrote no less than three hundred and ninety-six songs, or over two songs a week.

Once he was convinced of the son's talent, the father was not loath to recognize it; because, when his first *Mass in F* was given at the Lichtenthal church in 1814, the father went to the great expense of presenting his son with a "five octave piano," an enormous improvement over the oldfashioned "chopping block" upon which he had been obliged to practice. Pianos today are ordinarily seven and a quarter octaves in size.

"The Erl King"

THE COMPOSITION of *The Erl King*, near the beginning of the year 1816, was destined to bring Schubert's works to much wider notice. It is reported that when Schubert first heard the poem he was possessed by a kind of creative frenzy and could hardly wait until he got the notes down upon paper. The minor ninth in the passage "Mein Vater, mein Vater, Jetz fasst er mich an," a harmony long since passed into the commonplaces of modern discords, was considered so extraordinary that one of Schubert's former instructors was called upon to explain it to the group at the Convict when they heard the song for the first time. The song reached wide currency in manuscript form, thanks to the enthusiasm of Vogl who sang it in many private homes. It was not accepted for publication however until six years after it was written, when the composer-publisher Diabelli issued it. Over eight hundred copies were sold in which Schubert shared one half the profits.

Schubert was always a friendmaker. In fact, if it had not been for his friends his plight would have been far worse than it was. We have already mentioned Spaun and Hüttenbrenner. To this circle came the great tenor, Johan Michael Vogl (1768-1840). Vogl was the court opera singer and a man of decided influence. His name touched immortality however only because of his fortunate friendship with Schubert. He was literally Schubert's mouthpiece. Although he was thirty years older than Schubert, he lived twelve years longer. Vogl's voice had a very wide compass and he could therefore sing many songs which would have been impossible to the ordinary tenor. His influence upon Schubert was particularly beneficial in bringing the young composer to realize that he must compose for a public as well as to please himself. Schubert was inclined to be introspective. Vogl at their first meetings pointed out, "You are too little of an actor, too little of a charletan; you squander your fine thoughts instead of developing them." This sounds a little bit odd, coming from Vogl, who was a fine classical scholar and had excellent literary and artistic taste.

Vogl's Influence

THE IMPORTANCE of this friendship can only be estimated when we read that Vogl visited Schubert every morning for a long period of years, advising with the composer, helping him to select fine texts, and then even declaiming the poems in dramatic fashion so that Schubert might realize their literary possibilities. In one way the affiliation is said to have been injurious to the practical phases of Schubert's song composition. The range of Vogl's voice was so great that he could

ANSELM HÜTTENBRENNER
Friend of Schubert and Beethoven

sing works that are prohibitive to the average singer. This accounts for the extraordinary range in many of Schubert's songs.

Schubert was enormously industrious. By the time he was twenty he had written over five hundred works, including five symphonies, operas, cantatas, sonatas, quartets and numberless immortal songs.

In 1818 Schubert was engaged as musical instructor in the home of the famous Esterhazy family at Zselész, Hungary. Here it was his privilege to live in comfort, even luxury, free from care and poverty, with abundant time to compose. There was only one thing lacking—artistic sympathy. The situation was too much for Schubert and at the end of three years we find him back with his old companions in Vienna. At that time Rossini was meeting with immense success in the Austrian capitol. Vienna was opera mad. Schubert was extremely ambitious to be successful in this field. He wrote no less than eighteen pieces for the stage, including several three-act operas. None of these remains in the operatic repertory of to-day, not because they did not contain musical passages of notable beauty and fine workmanship but because poor Schubert never had a really fine libretto.

A SCHUBERT EVENING

The Meeting with Beethoven

QUITE naturally Schubert looked up to the towering genius of Beethoven and anxiously aspired to meet the older composer. Finally this was arranged by Beethoven's friend Schindler, who tells of the meeting in his own words.

"In the year 1822, Franz Schubert set out to present in person the master he honoured so highly with his variations on a French song (Op. 10). These variations he had previously dedicated to Beethoven. In spite of Diabelli accompanying him, and acting as spokesman and interpreter of Schubert's feelings, Schubert played a part in the interview which was anything but pleasant to him. His courage, which he managed to retain up to the very threshold of the house, forsook him entirely at the first glimpse he caught of the majestic artist, and when Beethoven expressed a wish that Schubert should write the answers to his questions,* he felt as if his hands were tied and fettered. Beethoven ran through the presentation copy, and stumbled upon some inaccuracy of harmony. He then, in the kindest manner, drew the young man's attention to the fault, adding that the fault was no deadly sin. Meantime the result of this remark, intended to be kind, was utterly to disconcert the nervous visitor. It was not until he got outside the house that Schubert recovered his equanimity and rebuked himself unsparingly."

The failure of Schubert's operas, as compared with the great success of those of Weber and Rossini, robbed the composer of much of his naturally happy disposition. To this was added a tragic infatuation for the daughter of Count Esterhazy.

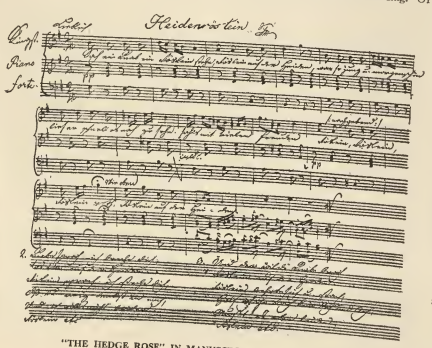
Caroline Esterhazy was seventeen and beautiful. Schubert adored her in silence; and it is said that she understood his affection. The social chasm between them was one which could never be bridged. One was a poor musician and the other a member of one of the most aristocratic houses in Hungary. "Why do you never dedicate anything to me?" asked the young countess. "Because," replied Schubert, "everything I ever did is dedicated to you." After his death they found the *Fantasia in F Minor* significantly written as a pianoforte duet dedicated to Caroline Esterhazy. The Countess did not marry until sixteen years after Schubert's death when she was nearly forty.

Meanwhile, Schubert accepted the decision of fate with fortitude. He wrote to one of his friends:

"Grief sharpens the understanding and strengthens the soul. In order that these lines may not perchance mislead you to a belief that I am unwell or out of spirits, I hasten to assure you of the contrary. Certainly that happy joyous time is gone when every object seemed encircled with a halo of youthful glory, and that which has followed is the experience of a miserable reality, which I endeavored as far as possible to improve by the gifts of my imagination (for which I thank God). People are wont to think that happiness depends upon the place which witnessed our former joys, whilst in reality it only depends on ourselves, and thus I learned a sad delusion and saw a renewal of those of my experiences which I had already made at Steyr, and yet I am now much more in the way of finding peace and happiness in myself."

Beethoven's Death

SCHUBERT, it is reported, was very greatly depressed by the illness and death of Beethoven in 1827. The younger composer visited the great master several times in the company of Hüttenbrenner and Schindler. Viewing them from his death bed Beethoven said, "You, Aselm Hüttenbrenner, have my mind; but Franz Schubert has my soul." It is interesting to note that none of Hüttenbrenner's seven or eight hundred compositions, including operas, masses, symphonies, overtures and many other forms of composition, are ever heard on modern programs, with the possible exception of a few male choruses.



"THE HEDGE ROSE" IN MANUSCRIPT OF THE COMPOSER

Schubert was one of the thirty torch bearers at the elaborate public funeral of Beethoven. He was dressed in the customary mourning, with white roses and white lilies fastened in the crepe upon his arm.

Schubert's compositions brought him a very slight revenue, despite their great number. He did not compose in the popular style and the publishers of that day looked upon him as a questionable business venture. Posterity was to pay enormous sums for the same compositions; and it seems incredible at this time that there was so little market for Schubert's works in his lifetime. In 1828 he gave a concert which brought him a sum of about one hundred and fifty dollars (worth possibly ten times as much then as to-day). This sum he spent freely as was his wont and was soon again in need.

A Victim of Overwork

SCHUBERT, although abstemious in eating and in drinking, was continually intoxicated by his work. He was gradually burning himself up on the altars of his art. In November, 1828, he wrote to his friend Schober (Schubert's last letter):

[Nov. 11, (?) 1828.]

DEAR SCHOBER,—I am ill, and have eaten and drunk nothing for eleven days. I have become so exhausted and shaky that I can only get from the bed to the chair and back. Dr. Rinna is attending me. If I taste anything, it at once induces sickness. In this distressed condition, kindly assist me to some reading. Of Fenimore Cooper, I have already read "The Last of the Mohicans," "The Spy," "The Pilot" and "The Pioneers." If you have anything else of his, I entreat you to leave it with Frau von Bogner, at the coffee-house. My brother, who is conscientiousness itself, will duly bring it or anything else to your friend, SCHUBERT.

In such a condition he easily became the victim of the dreaded typhus fever. A few days later, November 19, 1828, after receiving the Holy Sacrament of the Church, Schubert passed into immortality.

At the request of the composer he was laid to rest in the Vienna Cemetery, just a few feet from the last resting-place of Beethoven.

A list of his few worldly goods at the time of his death is pathetic. What millionaire has given to the world a fortune to compare with the artistic and spiritual bequests of Schubert?

Self-Test Questions on Dr. Tilford's Article

1. *What can be said of Schubert's ancestry?*
2. *From whom did Schubert receive his musical education?*
3. *What was the quality of his general education?*
4. *Tell the story of the composition, the publication, and the influence upon Schubert's career, of "The Erl King."*
5. *What celebrated tenor had a strong influence on Schubert's works, and how?*
6. *Tell of Schubert's meeting with Beethoven.*
7. *Were Schubert's compositions remunerative to the composer?*
8. *What were the circumstances of his death?*

Schubert in Romance

THE *Moderne Welt* some years ago issued an excellent Schubert number in which Wilhelm A. Bauer contributed a highly interesting article upon "Schubert in Romance." It is quite easy to see why the famous composer has become the subject of novels, plays, operas, moving picture films and so on. His life, his hopefulness in the hands of his all-controlling genius, elicit sympathy.

The best known of these works was the astonishingly successful "Das Dreimäderlhaus," with the musical score developed from themes by Franz Schubert and arranged for the stage by Heinrich Berte. This work appeared in America, in a different arrangement known as "Blossomtime" and has already been upon the stage for nearly ten years. In America, in England and in Germany many different companies have been playing this operetta at the same time. It has been one of the greatest revenue producers in the theatre during recent years.

Another operetta appeared in Leipzig in 1920 known as "Hannerl und Schubert."

The romance of Schubert and the Countess Esterhazy formed the background for a novel by Hella Hofmann. It was called "The Blond Countess." The same subject was treated in a novel by Viki Baum, entitled "Abend in Zseliz." In fact there have been numerous short treatments of the same romance.

The most successful novel upon the life of Schubert is, unquestionably, that of Rudolf Hans Bartsch, known as "Schwammerl" (Leipzig, 1912).

There have been several moving picture presentations of Schubert, here and abroad. "Schubert's Last Love," given in Vienna, in 1925, was one of the best known and one of the most artistic.

"Our taste in Germany is for long things; but short and good are better."—MOZART.

How to Read Music Accurately, Rapidly and Comfortably

By MRS. PAULINE MALLET PREVOST ORNSTEIN

Mrs. Leo Ornstein, wife of the famous virtuoso composer, herself a pianist and educator of distinction, writes upon a subject of great practical interest to all music lovers.

MANY MUSIC STUDENTS labor under special difficulties, owing to the fact that they are poor readers. It has been said that reading is a gift, and that a good reader is born rather than made. Nevertheless, it is possible for those who find reading particularly difficult, to become so proficient that their lack of native facility in that direction will in no way hamper their general musical progress. If this difficulty be not given separate consideration it is likely to retard the entire musical growth and to make the preparation of lessons slow and inadequate.

It may be helpful to observe wherein lie the essential differences between the good and bad reader. We must realize that the reading of music is similar to the reading of a language. Just as groups of letters form words, and many words a sentence, so in music groups of notes form chords, and series of chords define keys and formulate musical phrases. The good reader sees all of these symbols as related and compounded, while the poor reader can grasp only their fractional elements. One who reads rapidly is conscious of seeing neither notes nor letters, scarcely even words or chords, but still larger sections of the design, and hence at a glance absorbs the contents of the whole phrase. He is able to do this because, either through knowledge or pure instinct, he analyzes and reduces what he sees into group symbols. Where no actual visual obstacle exists, it is usually the failure to do this, which causes a variety of blindness, because too much detail is seen. It is the proverbial case of the man who could not see the woods because there were too many trees.

Relating Chords and Cadences

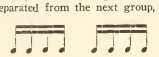
WITH MANY, the process which relates chords and which senses cadences, is purely intuitive. With others who have not this natural facility, it must be the result of some study of harmony and musical structure. Without this analysis, either conscious or unconscious, a page of music presents much the appearance of a chapter printed in some unknown language, having no punctuation, even no spaces between the words, to indicate their beginnings and endings. A person familiar with the language would have no difficulty in deciphering the meaning at a glance; but one commencing its study would be at a loss to separate one word from another. No wonder the reading of music is a laborious process when it appears thus unorganized, since each note must be calculated, and no relationship is felt between the various integral parts. Add to this the problems of counting time, arranging a possible fingering, and finding the location upon the keyboard, and we have a collection of difficulties that seems insurmountable.

Probably the first point to master in overcoming all these problems is that of time. This should be studied away from the piano, tapping the rhythms, as it is purely a matter of training the eye and rhythmic sense. For purposes of study, the best results will be obtained from taking a collection of pieces having various time signatures. Glance at a page of one, without looking at the signature, and see how quickly the eye can detect the time from the general context. At first, the student will search until he finds some simple and clear evidence such as a measure containing exactly four quarter notes, or three quarter notes, or six eighth notes. Later he will be able to discern the time in a measure of two half notes, a dotted half, two dotted quarters, and more complicated combinations.

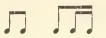
Where to Commence

IT IS NOT wise, in learning to read, to commence at the beginning of a piece, to look at the signature and then count it out measure by measure. This can be done later after one has acquired greater familiarity with the general aspect of various rhythms. The important thing, at first, is to teach the eye to roam over the page, picking up as much instantaneous information as possible. This habit of wandering over the page with the eye, scanning quickly first a measure here and then another there, is a great help. It develops a certain visual flexibility which enables one later to look ahead with ease. This is a most necessary habit in reading. The eye of the poor reader is apt to find itself glued to the note which is in the act of being played. Long after all that is essential has been observed, and the eye should be travelling forward, it will remain with a kind of inertia, resting, until the cycle is completed, the note played and heard. Then only is it ready to look forward to see what follows. This is a habit fatal to any speed in reading, every effort must be made to teach the eye to rest but a moment at any one point.

Notice how the arrangement of the notation is calculated to help the eye to catch quick impressions of the rhythmic subdivisions. The four sixteenth-notes which equal one quarter, are all grouped together and separated from the next group, thus:



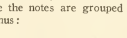
Also the two eighth notes, or, for instance, an eighth and two sixteenths, are probably written thus:



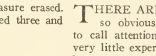
The various rhythmic units are nearly always separated from each other. Where quarters are the units, for instance, try to see each quarter of the measure as a bunch of notes forming a block in the rhythmic structure. Later, each quarter may be subdivided into eighths, sixteenths, or thirty-seconds, as occasion may require.

Perhaps the next example to be scanned may be in six-eighth time. Notice how this differs from the writing of six-eighth notes in a measure of three-quarter time. In six-eighth time the eighth is the unit of measure. Six-eighth time is what is known as compound time. It is in reality two measures of three-eighth time with the barline between every other measure erased.

Hence the notes are grouped three and three, thus:



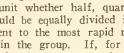
indicating the rhythmic derivation. There are two accents in six-eighth time; the heavy accent on one, and a lighter accent on four. Each of these represents the first count of a measure of three-eighth time. Whereas if the time be three-quarter, with each quarter subdivided into two eighths, it will be written accordingly.



Here there would be but one real accent, although the second of each group of two-eighths is naturally even lighter than the first eighth of each group. To this extent, one might feel that there were relatively three accents in the measure; one heavy and two very light. It would be counted "One, and, Two, and, Three, and," instead of "One, Two, Three, Four. Five. Six," as it would be in six-eighth time. Hence of the six counts it would be the first third and fifth that would be relatively heavier in three-fourth time. The eighths, in this case, would correspond to sixteenths in three-eighth or six-eighth time, and would be grouped similarly.

Secrets of Printed Page

A LITTLE study will make evident how many hints lurk in the printed page of music which the eye must catch and quickly transmute into pulses and subdivisions of time. After the larger groupings can be recognized almost instantaneously each unit whether half, quarter, or eighth, should be equally divided into counts equivalent to the most rapid note contained within the group. If, for instance, a sixty-fourth note appears in one of the quarters of the measure, sixteen should be counted to that quarter. There would be sixteen sixty-fourth notes to one quarter. Suppose your quarter was subdivided thus:



You would count one in each of the sixty-fourth notes, two to each of the thirty-second notes and eight to the eighth note. You would thus have the exact time values of each note. Too many students are satisfied if they get these approximately right; but it is important to form the habit of counting time with absolute exactness. If care be taken in this regard, the very common fault of playing out of time would be largely obviated. It has its origin mainly in careless reading of rhythmic values.

When the scanning of even the most complex rhythmic subdivisions has become rapid and easy, away from the piano, the time is ripe to again scan the page, this time to obtain facility in determining the various keys through which the music passes. This should still be studied away from the instrument as we are at present concerned only with the appearance of modulation as presented to the eye on the page.

Study the Obvious

THERE ARE some things which seem so obvious that one is tempted not to call attention to them and yet even a very little experience with teaching proves how many apparently obvious truths may remain unutilized. A knowledge of key signatures is one of these often ignored essentials. Three sharps indicate no more than a little decoration of the engraver to many students. A routine familiarity with all scales, major and minor, is absolutely indispensable to facility in reading, as it is

Mrs. Pauline Mallet Prevost Ornstein

to any understanding of harmony or form. The greatest difficulty in scanning for keys, where there is not a thorough knowledge of harmony, lies in the fact that one becomes largely dependent upon accidentals; and it is often difficult to distinguish those sharps, flats and naturals which have harmonic significance from those which are only neighboring notes or altered scale steps and without modulatory meaning. In order to determine modulations with certainty a knowledge of harmony is requisite. But for purposes of reading, a great deal must be inferred from what little the eye can quickly grasp. A very facile reader is not always one who plays every note exactly as it is written, but one who can separate essentials from non-essentials. While playing all important elements, he will add as much of the less important as his proficiency permits.

Studying the "Waldstein"

LET US for a moment glance at the well-known *Waldstein Sonata* of Beethoven, to find what can be seen readily to indicate the transitions from one key to another. We notice that the first movement begins in C-major. The C-major chord repeats on successive eighths until the last quarter of the second measure. This should be sensed in a moment and the eye, instead of resting on each repetition as it is played, should immediately look forward to seek the first change. We see an F-sharp which should instantly suggest some form of G chord to follow. The third measure fulfills our expectation and is entirely built upon the G chord. In the fourth measure we see a C-sharp, but it is only a grace note and is immediately contradicted by a C-natural; hence, we assume it is only a transient accidental and probably a neighboring note.

In the fifth measure B-flat is evidently part of the harmony. This would indicate the key of F and the F chord follows in the sixth measure. In the seventh measure the B-natural is again but a neighboring note and B-flat and A-flat in this measure indicate F-minor. In the tenth measure the B-natural foreshadows a return to C, but we notice that in the eleventh measure E-flat and A-flat appear. These, together with the B-natural, indicate C-minor rather than C-major; and the twelfth measure proves our assumption right, giving us the C-minor chord. Considerable practice of this sort of analysis is exceedingly helpful for facility in reading, because consciousness of the relation of the notes one is reading indicates so clearly what one may expect. Look for a moment at the twenty-ninth measure. Here the chord remains the same throughout and, if understood, is seen simply to repeat in different positions descending. No new notes enter and its first and last position are all one need see.

The more accurately one can sense this sort of thing at a glance, the freer the mind and eye are to roam forward and, finding the next real difficulty, dwell upon it with the time saved from easier places. The eye will sometimes detect a problem far in advance and, by studying it during every available moment, solve it before it is reached. Often in this way a difficult fingering can be arranged or a chromatic or irregular phrase read with accuracy. Chords which recur again and again will finally become recognizable as a whole and the single notes will no longer need to be seen, general characteristics being sufficient to identify an old friend.

The Difficult Sense

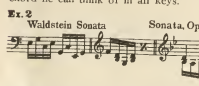
ALL OF THE foregoing has been practiced with the eye. Some will find this the most difficult sense to cultivate for reading. An entirely different set of difficulties, however, is experienced in the effort to co-ordinate what the eye sees with the activity of the hands in playing. Needless to say the more the eye has been able to apprehend, the more easily the hands can prepare positions. It is for this reason that the training of the eye must precede the actual practice of reading, since only when general outlines are recognized can fingering be planned and problems of execution considered. For instance, if we know we are in the key of B and see an ascending scale line, it is not necessary to read every note. It may be assumed to be the scale of B and we have only to notice the first and last notes and apply the fingering of the scale. But the ability to do this implies a practical knowledge of, and familiarity with, all scales and their fingerings. The location of sharps and flats must be quite subconscious. Not only this, but also as we are called upon to read arpeggios and figures of all sorts. These should be separately studied and applied to different keys and chords. As they appear in compositions under consideration, they should be analyzed and transposed.

For instance, this figure from the rondo of the same sonata:

Ex. 1

is simply a chord skeleton and Beethoven repeats the figure on different chords. In the third measure it appears on the dominant seventh instead of the tonic; and later it appears curtailed and altered, through various keys. The student should take figures such as the following which are built upon chords and apply them to every chord he can think of in all keys.

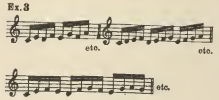
Ex. 2



He should extract figures from every piece he studies and apply them thus until he becomes so well acquainted with his keyboard that once the shape of a motive is grasped, he has but to recognize to what chords it is applied and what is its relation to the general pattern.

After much work has been done, improvising on figures and themes at the piano, without music, it will be advisable to combine the earlier process of eye analysis with its practical application, by actual reading at the piano. In doing this it is very important to keep the eyes on the music and to measure, by feeling, the distances on the keyboard. If the eyes are watching the hands, they will lose their place on the music every time they look away. In any event, they are needed to look ahead in every spare moment. The muscular memory of the hands can take care of finding the place on the keyboard, provided that this has been separately developed by sufficient work with scales and figures. These should be practiced without looking at the keys, in order to develop the sense of touch measurement to the most acute degree. Scales should be played, not only in their simple form, but also for instance thus:

Ex. 3



They should also be practiced with the hands, not only an octave apart, but also a sixth apart, a tenth apart, and in parallel and opposite directions; until, in fact, any figuration of notes along the scale line feels familiar and natural and can be played with the eyes shut.

Keep Strict Time

NO MATTER how slowly it may be necessary to play, when reading, everything should be played in strict time. The regular recurrence of the beat forces one to hurry to find the note. This rhythmic drive is still more emphasized when reading duets or ensemble with another person. Here the time must be counted accurately in order that both keep together; and after all preparatory work has been done, combined practice is the best when possible.

When the right foundation has been laid, a good reader is developed just as a good technician, by daily practice. Learning to read is much like the study of a language. The eye will, little by little, extract meaning from associated rather than from dissociated symbols; finally it will lose the sense of detail and see only the group as a single symbol. Cadences which continually recur will be recognized and the chords which compose them will be sensed even before they are actually seen.

An excellent method after all earlier steps have been perfected is to assign a certain number of days to a given composition; this not with the idea that the piece is to be memorized or even worked out in detail, but purely from the reading angle, to be as fluent as possible. Either one or two new pieces may thus be undertaken each week. At the end of the time, whatever the condition of the pages studied, they should be dropped and new ones commenced for the following week.

This system is helpful because it develops the kind of memory which is most useful in reading. A short visual memory enables the eye to reconnoitre. A good reader can carry a momentary picture, often, of many measures. This faculty also has to be developed and is encouraged by a limited repetition of the text. It must not be understood that the above has any reference to the manner in which pieces are to be prepared for lessons. The preparation of such pieces should be carried out with extreme care in every detail. It is only during the time particularly devoted to the correction of poor reading, that the foregoing instructions are to be followed. Gradually the ease in reading acquired will make more rapid the preparation of new compositions for a lesson; but it must never be forgotten that while much detail must of necessity be skimmed over when results at first sight are desired, nevertheless, in careful and painstaking study, lie the foundations of learning to play the piano.

Self-Test Questions on Mrs. Ornstein's Article

1. *How does the rapid reader see things?*
2. *Where shall we begin a piece, for practice reading?*
3. *How shall the printed page be first studied?*
4. *How shall repeated chords be read?*
5. *How shall we apply study to chord figures?*

Why and When the Fourth Finger

By Ben Venuto

SOME teachers, in a commendable but unwisely-considered effort to make the beginner's task more simple, allow the use of the open string even where the fourth finger is indicated, in the first position. Others go to the opposite extreme and so insist on the use of the fourth finger that they unwittingly give their pupils the idea that there is something in general incorrect or inelegant about *any* use of the open string.

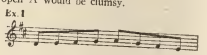
Both these extremes may be easily avoided by merely following faithfully the fingering given in any well-edited instruction book or studies; but the very best teaching is to explain the principle of the thing and encourage the pupil to think it out for himself.

The true principle is simple, namely this:

When a note may be played either on open string or with the fourth finger, choose that method which will call for the least changing of strings.

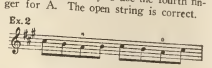
For instance, the following example, by use of the fourth finger, may be played entirely on the D string, and to use the open A would be clumsy.

Ex. 1



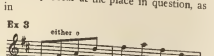
On the contrary, in the next example, as one is on the A string anyway, it would be even more clumsy to use the fourth finger for A. The open string is correct.

Ex. 2



Where a change of strings must of necessity occur at the place in question, as in

Ex. 3



the pupil may be allowed either method that comes more naturally and easily.

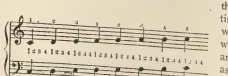
Practicing New Scales

By Wilfred E. Despard

THE following method of teaching each new scale will be found helpful.

1. When giving a young pupil a new scale, have him play slowly with each hand separately while you point out the notes.

2. Make him play both hands together and count four beats to each note as follows:



3. Have him practice like this for one week after which the tempo may be increased. It is preferable to take scales in two octaves.

Advertising to Get Pupils

By Patricia Rayburn

MUSIC teaching partakes of the nature of both a profession and a business. In the latter capacity, advertising is a necessary adjunct of its practice.

The music teacher has his wares to spread before the public just as has the merchant. There are a number of ways in which people may be informed of the merit of the teacher's work and new pupils thus obtained.

First of all comes real ability as a teacher and interest in both music and one's students. If an instructor is earnest, serious, and has all the qualifications that one who teaches should possess, his pupils will serve as his greatest and best advertisement. This is as it should be. The recital in particular gives an interested public an opportunity to see the products of the teacher's work. If that work has been good, desired results in the nature of a broader field will be obtained.

Do not stop with this, however. It is necessary to go farther.

There are literally hundreds of avenues of advertising. Through newspaper notices, through attractively-written personal letters to parents with eligible children, pointing out the advantages of musical knowledge; through personal calls, through innumerable channels that a little thought makes apparent, a teacher may secure the desired hearing.

Do not hide your light under a bushel. No matter how great your ability and merit, you must blow your own horn a bit to have it heard. Search out new and original ways of advertising—above are a few suggestions—and let the world know about you.

Music For All Occasions

PERHAPS no more sensitive literary portrayal of the childhood of a musician has ever been drawn than that of *Jean-Christophe*, the central figure in Romaine Rolland's great novel.

"Like all children," we read, "he (Jean-Christophe) hummed perpetually at every hour of the day. Whatever he was doing—whether he were walking in the street, hopping on one foot, or lying on the floor at his grandfather's, with his head in his hands, absorbed in the pictures of a book, or sitting in his little chair in the darkest corner of the kitchen, dreaming aimlessly in the twilight—always the monotonous murmur of his little trumpet was to be heard, played with lips closed and cheeks blown out. His mother seldom paid any heed to it, but once in a while she would protest.

"When he was tired of his state of half-sleep he would have to move and make a noise. Then he made music, singing it at the top of his voice. He made tunes for every occasion. He had a tune for splashing in his wash-basin in the morning like a little duck. He had a tune for sitting on the piano-stool in front of the detested instrument, and another for getting off it, and this was a more brilliant affair than the other. He had one for his mother putting the soup on the table; he used to go before her blowing a blare of trumpets. He played triumphal marches by which to go solemnly from the dining-room to the bedroom. Sometimes he would organize little processions with his two small brothers; all then would file out gravely, one after another, and each had a tune to march to. But, as was right and proper, Jean-Christophe kept the best for himself. Every one of his tunes was strictly appropriated to its special occasion, and Jean-Christophe never by any chance confused them. Anyone else would have made mistakes, but he knew the shades of difference between them exactly."

Beethoven's Piano Sonatas and How to Teach Them

By PROFESSOR FREDERICK CORDER

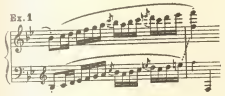
Of the Royal Academy of Music, London, England

Part V

Sonata No. 11, in B♭, Major, Op. 22

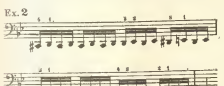
WITH THIS WORK we discard the term "easy" and acknowledge the advance which Beethoven demands in our technic. While the subjects are just a trifle square-cut and formal, their profusion (there are no less than six different phrases to the second subject of the first movement) and variety of rhythm, raise this Sonata to a very high plane of composition. Impetuosity and energy mark every measure of its first movement, and the powers of the left hand are not spared. Therefore must we not scruple to employ the thumb on a black key, and such-like devices which are forbidden to the beginner? For instance, the unison passage beginning at the eighth measure cannot be firmly played without using the left hand thumb on the first of every four notes, black as well as white. At 10 Beethoven has written Mordents for the right hand; but at the pace we are going it is impossible to get the three notes in, so they are generally reduced to simple acciaccaturas, and these the left hand also is able to play, so the passage is usually taken thus.

Ex. 1



At 22 the left hand has a very brilliant passage, the fingering of which must be well looked to. A great deal of 4, 1, and 3, 1, is advisable, the last measures going

Ex. 2



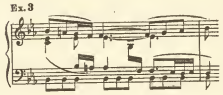
The second of this unique display of "second subjects" is severely bold and requires careful phrasing. At 34, where the double thirds grow to larger intervals, there will have to be considerable slipping of fingers, to maintain the legato. Beware, too, of breaking up the right hand arpeggios at the second group. Further on, at 48, the jumps of broken octaves demand much care. But this right-hand passage, from 44 to 56, is so brilliant and effective that no one can grudge the labor that has to be bestowed on it. Two more striking phrases bring the exposition to an end, with just a hint of the opening, for fear it should have become forgotten in the long series of subjects. All these require the broadest contrasts of tone and style of which you are capable. In playing this portion, I like to think of a collection of portraits of athletes.

The Dovetailed Fragments

IT IS VERY interesting to note how apparently mechanical fragments out of the various subjects are taken and fitted together and how triumphant is the result. The principal subject recedes into the background, becoming a mere suggestion for the flourishes which separate the canonic imitations founded on the scale figure (62). When this has been repeated thrice the right-hand flourish takes the lead for awhile and the left accompanies. Since one would naturally use the pedal to each measure, there was not much point in writing each quarter-note separately; but it was meant to imply an abnormally heavy bass. After 14 measures of this the left hand resumes the offensive by converting the scale figure into a new subject in the bass. Three repetitions of this, murmuring more and more softly, bring him to his real objective, a low F, the dominant of the original key. This reached, a gradual revival takes place, while the harmony "stays put" on a chord of dominant 7th for nearly twelve measures (not to mention a pause) which makes it quite a relief when the original subject reappears. Having so bombarded us with subjects in the exposition, the composer felt that any further matter in the way of a *Coda* was not wanted and so made his recapitulation act simply up to its name down to the last emphatic cadence, as if to say, "That's that!"

The next movement, marked *Adagio con molt' espressione*, is in 9/8 time, so we have to bethink us which is the unit of beat which is to be *Adagio*. As a matter of fact it is the dotted quarter-note; but I don't know how you are to tell. The quiet accompaniment chords were carefully surmounted by dots and slurs, indicating *mezzo-staccato* touch, but surely they can only be played one way. The *pp* mark was sufficient, the melody above demanding necessarily to be the prominent feature. I have noticed a common fault with engravers is to substitute *appoggiaturas* for *acciaccaturas* in these and similar places, the tiny difference of the stroke through the tail rendering the error one easy to be overlooked. The player would not be likely to be misled here (first three measures), the character of the ornament being so obvious. The trills in 8 and 10 begin, as usual, with their upper notes and are best made to consist of six notes to the eighth-note. To maintain the *legato* in the second subject, especially in the middle melody, the division of the notes between the hands had better be modified thus:

Ex. 3



The same at 21, taking only G with the right hand and all the rest with the left. At the end of measure 27, it is obvious that the middle Eb should go with the right hand. It is not so obvious that at 30 the bunch of grace-notes (*gruppetto*) should come *upon* and not before the beat, thus turning the dotted quarter-note into a group of four notes. At the latter part of 33 the phrase in octaves is difficult unless you can adroitly slide the thumb and help out with the fourth finger. If your stretch is very small you will be forced to let the left hand abandon its last two G's of the measure and come to your assistance, sustaining the G's meanwhile by means of the pedal, but you can see why this is undesirable.

In the bit of duet, or imitation which follows, the right hand has the difficult task, thrice repeated, of making the waning cadence of one voice simultaneously with the starting of the second. Endeavor to endow them with a different quality of tone, if you can. The six sixteenth-notes then become (at 39) a figure of accompaniment in sextolets, murmuring along for quite a time, while a mournful scrap of melody wails out against the rippling flow. I must leave you to find out the few places where the left hand can save the right from using its thumb twice on successive notes.

The second half of this movement presents no fresh difficulties unless the *cresc.* at the end, culminating in a *pp* (the previous time it was only *p*) may be regarded as one. This is a strangely sad and wistful piece, considering that it is in a major key.

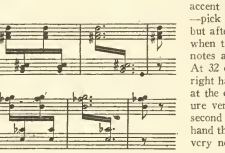
The Minuet which follows is graceful and placid in character. The figure which pervades it

Ex. 4

seldom indulges in a chromatic note for the second of the four, but the avoidance of this in 6 was, I fear, because it would have *looked* so shocking to have written G♯ against the G♭ of the left hand. Certainly it would have sounded better than B♭, and being merely a passing note, could have hurt nobody's feelings.

The triple trills which come in the second half of this Minuet would be written

Ex. 5

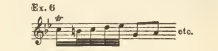


in the present day, enabling the player to get a very much better *crescendo*. It is curious that Beethoven never employed this devise, which Bach invented many years before and used with great effect. At the end he gives us—or rather, demands that we should give him—his favorite sudden *piano*. The *Trio* is an honest bit of left-hand work, and I would advise you to finger it for yourself, playing through the part alone, to discover what will best suit you. By the way, in fingering a passage do not overdo the thing. As a rule you merely want to mark any irregularity. Nearly every "edited" copy tends to bewilder the eye by a mass of superfluous fingering. None at all is far better than too much.

Using the Repeats

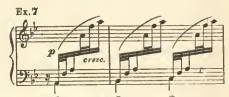
OF COURSE you must make all the repeats and the *Da Capo* in this movement. I have heard more than one indifferent amateur complain that the final Rondo of this Sonata is dull and uninteresting. Few are the pieces by Beethoven which deserve this reproach; what can it be in the work of the performer which fails to arouse interest? Lack of rhythmical variety tends to dullness. Beethoven is always on his guard against this fault and substitutes other attractive features in unexpected places. Observe the long phrases of the subject. Hum the melody through and notice how taking breath at the end of the first and third measures would weaken it. Then a long run of three-and-a-half measures with a steady *crescendo* topped by a *piano* cadence! The second half of the tune is in octaves, demanding clever sliding of the right-hand thumb and use of the fourth and fifth fingers for the upper notes. Keep a smooth, but quiet bass. The modulating subject wants to sound vigorous and decisive in contrast. In 19 the trill occupies the first beat of the measure (you must count four eighth notes) and the accent of "two" falls on the little B♯, giving you an even run of four notes on this second beat. It would have been better to write it thus:

Ex. 6



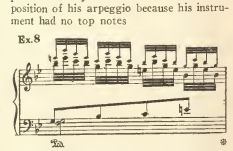
The new rhythm in the middle of 22 is apt to cause bewilderment by reason of the cumbrous notation of the period. Nowadays we should write:

Ex. 7



leaving the sustaining of the notes to the pedal. If you still fail to catch the accent set these words to it, "Never mind—pick it up!" and you will be all right; but after three repetitions of this take care when the time relapses into simple eighth-notes again, that you do not go too fast. At 32 comes a flourishing passage for the right hand. If you find the downward skip at the commencement of every other measure very awkward, you might pop in that second thirty-second note with the left-hand thumb, but this would have to be done very neatly and lightly. At 35 the composer evidently was forced to alter the position of his arpeggio because his instrument had no top notes

Ex. 8



After it if you like. Next there is an interesting bit of imitation to lead back to the main subject which it appears to seek to anticipate, the two hands grotesquely seeming to say, "I'd rather you went on with it"—"Far best if you went on with it"—"Nothing of the sort, you must go on with it"—and so on. It would appear that Beethoven expected the player to make a five-note turn in 42 and 43, where he has marked a trill, but four or even three notes will be as much as most people can get into the space of one sixteenth-note. The protesting lower part at last leaves the work to the treble, who (like a nervous man making a speech) gets finely flurried over it. On no account divide up the final rush with which he plunges into the subject; it would quite spoil the effect.

This subject is gone through without any modification, as the custom demands; and the "middle subject" which follows, presents the unusual feature of beginning like that at 18, only in B♭ minor. After a modulation to F minor this is followed by a bustling passage, which one longs to play with alternate hands, but which one must not. Then we have a curious contrapuntal

treatment of the previous phrase, first in two parts, then in three, then with both hands in double-thirds. Notice in this version that the two eighth notes are slurred, where one would have expected to find them strongly accented, as they have hitherto always been. I suppose he thought a change was desirable, but it is not so effective in the new version.

The second return home is managed in a quite different way. It aids smoothness if the middle Eb at 112 be taken with the right hand; but the corresponding place at 114 cannot be thus facilitated. Next we have all the first part of the movement recapitulated (with the dominant portion transposed, as usual) and then occurs a sort of premature entry of the subject in the upper octave and in the sub-dominant. As if realizing its mistake it falters and finds its way cleverly back to the right place, but having drifted into triplets, makes the proper last entry a charming variation in that measure, the left hand meanwhile keeping placidly on with its accompaniment in twos. There is little trouble in fitting these two together until the octaves come (173). The triplets then being broken—that is, shorn of the first of each three—the bass must be felt to supply the gaps and the two hands must "beat as one," as the poet says. The last two pages are by no means easy, especially for the left hand which has a strugglesome time with scales, while the right hand keeps trying to get back to the "middle subject." In the end both pay courteous compliments to one another; and "that's that!"

Self-test Questions on Professor Corder's Article

1. *What particular demands are made on the left hand in the first movement of Sonata, Op. 22.*
2. *What "engraver's fault" occurs in the "Adagio," and what distinction should be made?*
3. *How shall dullness be avoided in the "Rondo?"*

Measuring the Child

By Eutoka Heilier Nickelsen

The very young child should be able:

1. To indicate the melody line.
2. To discover certain scales that make up the runs or passages in their studies and pieces.
3. To build a triad on each scale tone.
4. To build a four-toned chord on each scale tone.
5. To recognize chords of rest.
6. To recognize chords of unrest.
7. To determine by ear an octave, triad and four-toned chord.
8. To recognize, by means of pre-keyboard training, various instruments by their quality of tone.

Note: The teacher should blindfold the pupil and have him listen very carefully to such instruments as the piano, guitar, violin, cornet, and so forth.

The Creed of the Student of Music

By Mary M. Pleasants

As to the Art of Music:
I believe in its educational power.
I believe in its aesthetic power.
I believe in its spiritual power.
As to my teachers:
I believe in their knowledge.
I believe in their judgment.
I believe in their interest in me.
As to myself:
I believe in strict obedience to teaching.
I believe in my power to learn.
I believe in regular, faithful practice.

Practical Hints on Memorizing

By May Hamilton Helm

Often the best of pupils will, as they express it, get "rattled" in playing in public, but experienced teachers can always distinguish between mistakes made for the first time through nervousness and those ground in by incorrect repetitions.

To avoid the latter, the most important thing is to see to it that the first reading be a careful, thinking one. By many thinking repetitions, habit will be formed. Repetitions engrave bad as well as good "tracks," however, so beware how the first track is formed. "Correct habits are necessary to establish accurate finger or manual operations. Correct mental habit comes first from conscious mental direction practiced systematically and persistently until the mental direction becomes subconscious and therefore without appreciable mental effort." This is taken from a well-known typewriter's manual, but the principles of habit-forming are the same for typewriter or piano. Every one knows that it is easier to form new habits than to break old ones.

Four phases of memorizing are emphasized in nearly all works on this subject: Visualizing mentally the printed page; gaining a thorough analytical knowledge of the music, of its harmony and musical form; acquiring a muscular sense of the passages; and hearing the music played, as a sort of echo in the mind.

The first is sometimes called the photographic method. After a pupil photographs the printed page of music on his mind, he is simply reading it, though the page be removed. This method of memorizing is inadequate for the musician's or actor's purpose. One cannot conceive of Sothern and Marlowe seeing the text of *Hamlet*, when they present the play!

The second method, the analytical, has its place in the process of memorizing, but a pupil might know all about the structure of a composition yet be unable to play it.

Muscular memorization, the most popular and least reliable, nevertheless has its use. The recommendation to remember by touch each key as pressed is useful in some instances. But it is unsafe to depend wholly on this sense. Too many pupils know by experience what it is to be "lost" in playing a piece they had memorized through the muscular sense and thought they knew perfectly.

The best method is to listen for the sound of the piece, recurring faintly in the mind. However, neither is it safe to depend on this alone nor to think too far ahead. In reading aloud, when the eye travels faster than the tongue, it is hard to avoid making mistakes. So, in music, whether the printed page be seen or the music heard, it is disastrous to transfer the thoughts to a distant passage. One musical idea should become firmly fixed before proceeding to the next.

Musical Lollipops

(With Apologies to the Author of "Musical Laughs.")

By Clyde Norwood

A friend of mine, a native of good old Hamburg, Germany, is sometimes reminiscent over some scenes of her childhood. She and her brothers and sisters seem to have been a favored group of youngsters. In their home was a true love for music, a really musical atmosphere. The mother had a beautiful voice and had sung much in public. The father was a liberal patron of music. One of his duties was to escort artists to the podium at concerts and recitals. This required his presence at the best concerts, and naturally his charming wife accompanied him, often with the children.

In the city of Hamburg, in those days, each symphony concert was preceded by a public rehearsal for which tickets were sold and a considerable audience assembled. On a certain occasion, during the reign of Hans von Bülow as conductor of the symphony, this little incident occurred.

In the audience sat Amalie Joachim, wife of the famous violinist, herself one of the most distinguished *lieder* singers in Germany. Those who have heard Mme. Joachim in recital remember her queenly bearing and dignified manner. But the singer had a fund of humor behind her serious mien and dearly loved a good joke. During the concert, in the softest part of the music, a few short yelps were heard. Bülow scowled prodigiously, and everybody looked at everybody else. All seemed perfectly innocent. Only a few favored ones knew the sounds came from Mme. Joachim's tiny pet dog, which she had concealed in her large muff and had pinched at the opportune moment.

My friend's father, as a lover of music, was partial to the song of the nightingale, and used to attract many of these birds to his garden by feeding them a particular food they liked. Julius Stockhausen, the eminent baritone and singing master, who was a frequent visitor in this musical household, had a peculiar birdlike whistle, which he used to attract the nightingales. He would begin to whistle far down the street. The birds would hear and follow him, till he came to the garden. There he would stay and whistle to them, while they would sing as if to split their little throats.

One of the most precious memories of my friend is of Jenny Lind's party for the children. While visiting in this Hamburg home, its hostess arranged a children's party for Jenny Lind who had promised to sing to them. Some two dozen children from families of friends had been invited.

It was a great day for the dear children. They came dressed in their prettiest, daintiest clothes, with hair in curls or neatly braided, and faces shining with expectancy. At the right moment they marched into the large music *saal*, and stood in a semi-circle to greet the singer as she entered and walked to the piano. She carried in her arms a wonderful wax doll that could walk and talk and was almost as big as a real child. She had brought it all the way from England to show to them.

And then she put down the wonderful doll and began to sing. It was Taubert's *Kinder Lieder* (Children's Songs) that she sang. It is said no one ever before—or since—could sing these songs like Jenny Lind. There were the *Little Drummer*, the *Bienchen zum, zum, zum*, and all the rest of the lovely things, one after another.

And after she had finished, the children filed past the great singer, to shake her hand, and thank her for it all. And she had a pretty and kind word for each of them.

After that there were dainty things to eat, and a little merry making. But the memory of that singing by the gracious artist, and the lovely songs which are so seldom heard nowadays always remained with the children, and with their elders who were present, as a vital possession.

Forgotten Foundations of Music

By W. Francis Gates

One can enjoy and understand the music of to-day only by acquiring a fair amount of knowledge of the music of the past. That is one good reason why students of music should study the history of the art.

But beyond students there is the general musical public which gets its musical knowledge only from what it hears and which never sees the inside of a "History of Music." That this public may realize the road along which music has travelled it is well to present in concerts occasionally works of Haydn, Mozart, Scarlatti, Bach, and others of by-gone days.

It must be remembered, however, that these men themselves were the flowering of centuries. Every composer's work is founded on that which preceded his. Without this foundation it is only a bit of chaos.

For instance, Bach was a monumental genius; but Bach was a development, a summary and an extension of his times. The same may be said of Mozart and Beethoven. Between Bach and Beethoven there were many lesser lights whose work had a bearing on what followed though the period was less than a century. The lesser men gather together the materials; the greater men use them.

Works of men who helped, though possibly in a somewhat obscure way, to make musical history, were represented recently by the New York Symphony Orchestra, under Bruno Walter, in the performance of a symphony by Johann Christian Bach, the eleventh son of Sebastian Bach. This son of an illustrious father, was called "the Milanese Bach," because he went to Milan, in 1754, was a pupil of Padre Martini and was organist of the Milan Cathedral for two years. He lived in an atmosphere entirely different from that of his early German home, the latter being one of counterpoint, the former of melody. Consequently, he absorbed something of the Italian style which gave his symphony more of joy and less of austerity. He even wrote operas in the Italian style. One may well imagine with what feelings his father might have heard them!

Johann Sebastian Bach and his twenty-two children furnish not merely an interesting page in musical history, but several significant chapters, where it is good to linger. The recent concert of this little-known Bach is an example of what can be resurrected from the past to point to the foundations of the present status of art.

It is well to hear a bit of "foundation music" once in a while just to extend the knowledge of the structure of art and the appreciation of those many smaller men who in time evolved from their mass other men of towering genius. However, one might enjoy looking at the foundations of the pyramids but not care to descend therein every week.

The Poorly Paid Schubert

Hundreds of Schubert's song manuscripts were sold by him to publishers for twenty-five cents apiece. It is estimated that at no time in his life did his income exceed about $500.00 a year. Here is the pathetic official inventory of all Schubert's worldly goods at the time of his death:

Three dress coats, three walking coats, ten pairs of old trousers, nine waistcoats, one hat, five pairs of shoes, three pairs of boots, four shirts, nine neckties, nine handkerchiefs, thirteen pairs of socks, one towel, one sheet, one mattress, one bolster, one quilt, a quantity of old music. Value of all, fifty shillings ($12.50).

The Teachers' Round Table

Conducted by PROF. CLARENCE G. HAMILTON, M.A.

Professor of Pianoforte Playing at Wellesley College

This department is designed to help the teacher upon questions pertaining to "How to Teach," "What to Teach," etc., and not technical problems pertaining to Musical Theory, History, etc., all of which properly belong to the Musical Questions Answered Department. Full name and address must accompany all inquiries

Minor Scales—The Pipe Organ

(1) I find it very difficult to teach pupils between the ages of nine and twelve the minor scales. They have no trouble with the major scales, which I teach by tetrachords, and they finger them nicely. Although I have explained many times as carefully as possible the relation of a minor scale to its major, it seems very hard for them to understand, and it is almost impossible for them to remember the fingering. Please give me some suggestions as to the formation of the minor mode and its fingering that may prove helpful.

(2) I am planning to take up the study of the pipe organ soon. Will you suggest a text-book that will give me the necessary introductory information regarding the organ, something of its construction, the different stops, pedal and so forth?

MRS. H. W.

(1) The minor scales are always something of a problem for young pupils, and should therefore be taken up very slowly—the easier ones first—in the order A, E, B, D, G, C and F. All these are fingered exactly like the majors which begin on the same keynote.

I should teach first the harmonic minor. After explaining the signature relation between the major and minor modes—C major and A minor, G major and E minor, and so forth—you may let the pupil begin on the minor tonic and follow the signature implicitly, adding, however, a sharp on the seventh tone.

(2) The standard book for the information you want is Stainer's *Organ Primer*. This book also furnishes a series of valuable exercises which extend from the beginning to a considerable degree of advancement.

Replenishing Ideas

A teacher who gives an average of forty lessons per week, says:

I am very glad, indeed to be so busy; but I get rather blue and discouraged at times, and want to ask you if it isn't wise for a teacher frequently to take up a course of study and get new ideas in teaching. I have always had a dread of getting into a rut in my work. I am too busy to study during the winter, but could take a summer course.

Another question: Do you think it wise for a teacher to take all grades in piano, or is it better to specialise in either beginning or advanced work?

M. M.

There is always the danger of running dry if one continually pours out information to pupils and does not refill the pitcher. Even during the busiest season one should manage to save some time for self-improvement. Make out a list of pieces to keep up or learn, and devote at least fifteen minutes per day to systematic work upon two of them. Also, have a book on music or a kindred subject continually at hand, and read an equal time each day, taking note of important items.

Summer courses are now the salvation of many teachers like yourself, and are given at private camps or institutions, also in many of the colleges. I strongly advise your taking such courses, not only in piano teaching, but also in music theory, history, and so forth. Much of the benefit of these courses, too, comes from the interchange of ideas with fellow students.

I believe that it is more inspiring as a rule to take all grades of pupils, as the opportunity occurs. True, this is an age of specialization; but, carried too far, such limited fields are apt to narrow one's vision.

Key-Signatures

Miss M. K. M. sends the following suggestions as to how the key-signatures should be taught:

Your correspondent in the February issue on "Examination Questions," gives a rule for telling a key-signature which, to my mind, is not as absolutely certain as the one I use.

In sharps the key-signature is one half-step higher than the last sharp. In flats the key has the same name as the next to the last flat. I have a fancy that it is more logical to establish the key from the beginning, rather than the end of a composition.

My pupils are taught to write all their major and minor scales, and never to play them "from a book."

Perhaps the surest way to determine the key of a given piece is to examine both the beginning and the ending chords. Sometimes the beginning is vague as to the exact key; in which case the final chords must settle the question. An instance of this kind may be found in Beethoven's *Sonata*, Op. 31, No. 3, first movement, where the key is not fully established until the eighth measure.

Careless Fingering

What can I do to correct a pupil twelve years old whose fingers break in at the last joint? She is large for her age, and her hands are abnormal in that she seems unable to control them well enough to keep the fingers from heeding. She is a new pupil, and I cannot seem to impress upon her the importance of logical fingering, of which she is in great need. No matter how easy a piece is, or how completely the fingering is marked, she never fingers it right, but puts her thumb on black keys when she should not and starts to finger any run at all 1-2-3-4-5, and so forth. What shall I do to correct these faults?—H. W., Ja.

Have your pupil practice five-finger exercises in "scale" position—that is, with the fingers held firmly curved, as though she were going to scratch someone. As she grows older and her fingers become less flabby, the problem should be simplified.

Probably she has never been taught to notice the finger numbers, and to connect them with the proper motions. So you should do everything possible to compel such attention. Here, as usual, slow practice is the chief panacea. When she begins on new material—a study or piece—have her practice for some time with each hand by itself, and require her to name each finger-number out loud before she plays the corresponding note. At the lesson, if a mistake in fingering occurs, let her draw a ring around the finger-number with a blue pencil.

Another helpful device is to have her write in the fingering wherever possible. Let her supply the fingering for notes where the numbers are not written down, and also for repeated passages where it is omitted. Occasionally choose a simple piece which has but little fingering marked and let her finger it according to her own judgment.

Staccato Octaves

How should a pupil be taught to play staccato octaves? According to Dr. Mason, *Touch and Technic*, Vol. 1, Sections 33 and 34, they should be played with the free-hand touch, moving from the wrist, but with the forearm moving slightly at the same time. Nevertheless in Vol. IV, Section 1, Dr. Mason says, "The proper octave touch is that of the 'Up-arm,' described in Vol. 1, Sections 30-34." Which of these two methods is the more generally used in the principal training colleges and for examination work in general? INQUIRER

There is no discrepancy in the two statements quoted, since each of them involves a slight upward throw or jerk of the forearm, which, if the hand be kept properly loose at the wrist, results in a sort of "flop" of the hand upon the keys. This is a variety of the "hand touch," often described in these columns, and is the proper method of playing staccato octaves. Observe that the hand is not "pulled backward," but is *thrown* slightly upward from the wrist.

This method of playing staccato is, I believe, the one most often used by modern teachers, and should therefore pass muster in examinations.

Forearm Rotation

With reference to your answer to "Technic for Beginners" in The Etude for May, 1925, you advise a close-finger position and forearm rotation for a brilliant technic.

I am studying with a teacher who uses this method of forearm rotation, and I find that it has enabled me to play relaxed (I had played with stiffness for years), but my fingers do not seem to gain strength. How can I remedy this?

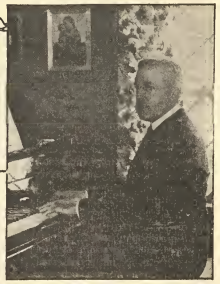
R. M. S.

Most of the modern teachers employ to a greater or less extent the principle of forearm rotation, which has been especially stressed, however, by Tobias Matthay.

Most important of all, however, is the ability properly to relax the muscles. But it must be remembered that such relaxation does not mean a generally flabby condition in which the hands merely flap about the keys. While the shoulder muscles are relaxed, for instance, the biceps muscle of the upper arm is constantly called upon to hold up the forearm; and while the wrist muscles are kept plastic, the fingers should retain the necessary firmness to attack the keys with confidence.

Probably your trouble is not so much that your fingers are weak as that your muscular force and arm-weight are not properly directed *over* and *into* the keys. The throw of the hand from the wrist, the weight of the forearm and full arm, and the force arising from forearm rotation may all be utilized as needed to drive the keys down. It is only as these various factors are concentrated upon the key that tone-power is secured. Consequently, any motions such as jerking the hand away from the keyboard or throwing the arm into the air are worse than wasted.

Concentrate your force directly upon the key, therefore, and you should soon acquire the desired amount and control of tonal strength.



PROF. CLARENCE G. HAMILTON

An Advanced Student

I have finished all of Czerny's *Books*, Cramer's *Studies*, The *Sonatas* of Haydn and Mozart, Mendelssohn's *Rondo Capriccioso*, Beethoven's *Moonlight Sonata*, and so forth. I started taking lessons at twenty-one and finished this work in two and a half years. I practice from three to five hours a day, but cannot memorize any of these pieces.

Can you tell me what grade I am in?

MRS. L. D.

The pieces you mention are well within the eighth grade, so that this grade evidently represents your advanced work.

Complete mastery of a piece, however, involves committing it to memory; so you should cultivate this side of your piano education. Take a short and somewhat easy piece, and begin by memorizing very short passages—say four or eight measures—making this work an important item in your daily practice. Remember that, to be of any value, memory work should involve absolute accuracy as to notes, fingering, rhythm and technic. Herein, indeed, is its chief importance, since it involves absolute finish as to details.

A Promising Pupil

I have a boy pupil, sixteen years of age, who has been studying for eight years. He seems to possess remarkable talent, has boundless enthusiasm and ambition, and is very industrious. He plays such compositions as the Chopin *Polonaise*, Op. 53, and the Grieg *Concerto* beautifully. He wants to become a virtuoso. Should I encourage him in this idea or not, and if so, would it be best for him to go to a college for a few years, taking a music course and also broadening his general education, or should he go immediately to a first-class conservatory? I have told him that the concert field is much overcrowded, but all negative advice seems to increase rather than decrease his determination to become a concert pianist.

W. L. C.

If the boy is a good general student and is getting the requisite preparation, I should advise his going to college and obtaining his academic degree, if possible, even if this course entails the neglect of his music to some extent. For the career of a virtuoso is a vague and uncertain one, while a solid educational background will enable him to take a high stand as a teacher, whether he succeeds in the concert field or not. There is a growing demand for musicians of broad culture; and I should endeavor to turn his ambition toward this end, rather than toward the career of a mere expert player.

But if this advice doesn't work, encourage him to carry out his own plans, for such "boundless enthusiasm" sometimes levels mountains!

The Musical Scrap Book

Anything and Everything, as Long as it is Instructive and Interesting

Conducted by A. S. GARBETT

IN THE ORGAN-LOFT WITH FRANCK

CESAR FRANCK, long organist at the church of Sainte-Clotilde in Paris, used to improvise for his pupils, among whom was Vincent D'Indy. D'Indy gives a touching account of these experiences in his biography of the composer of *The Beatitudes* and the *Symphony in D Minor*.

"Here in the dusk of the organ loft of which I can never think without emotion." says D'Indy, "he spent the best part of his life. Here he came every Sunday and feast-day—and, toward the end of his life, every Friday morning, too—fanning the fire of his genius by pouring out his spirit in wonderful improvisations which were often far more lofty in thought than many skilfully elaborated compositions; and here, too, he assuredly foresaw and conceived the sublime melodies which afterwards formed the groundwork of *The Beatitudes*.

"Ah! We know it well, we who were his pupils, the way up to that thrice-blessed organ-loft—a way as steep and difficult as that which the Gospel tells us leads to Paradise. First, having climbed the dark, spiral staircase, lit by an occasional loophole, we came suddenly face to face with a kind of antediluvian monster, a complicated bony structure, breathing heavily and irregularly, which on closer examination proved to be the vital portion of the organ, worked by a vigorous pair of bellows. Next we had to ascend a few narrow steps in the pitch-darkness, a fatal ordeal to high hats, and the cause of many a slip to the uninitiated. Opening the narrow *janua coeli*, we found ourselves suspended as it were midway between the pavement and the vaulted roof of the church, and the next moment all was forgotten in the contemplation of that rapt profile, and the intellectual brow from which seemed to flow without any effort a stream of inspired melody and subtle, exquisite harmonies which lingered a moment among the pillars of the nave before they ascended and died away in the vaulted heights of the roof."

I find that, in art, people are so apt to enthuse over that which they do not understand.—SIR LANDON RONALD.

HOW TO PLAY BACH

HENRY T. FINCK in "Success in Music" quotes some hints by Hans von Bülow, one of the greatest of all pianists, on the art of practicing Bach:

"'I play—that is, practice—daily seven hours, the first of which is invariably devoted to the *"Well-Tempered Clavichord."*

Regarding the performance of a Bach prelude, he said to a pupil: "'Do not accent regularly the first and third beat, but *accent the changes in the harmony.*

"'Accents must not be used to excess else they lose their effect. If we underscore every word we emphasize none.

"'Make pauses for breathing.

"'At the close of a Bach prelude we must retard only when there is an accumulation of harmonies.....

"'Do not play too fast. You must bring out the harmonic and melodic beauties, and you cannot do that if you treat the piano like a sewing-machine.

"'Always play Bach's pieces first without their ornaments.

"'You must study Bach's cantatas; his declamation is wonderful; he blended word with tone as no one after him did except Wagner.

"'You must learn to know Bach as a writer for the voice in order to appreciate his instrumental works and to play them correctly on the piano. Bach is above all things a melodist.'"

RIMSKY-KORSAKOFF AS A "SEA-DOG"

IT is difficult to remember that Rimsky-Korsakoff was originally a naval officer and conducted his first symphony in naval uniform, yet according to Rosa Newmarch in her book on "Russian Opera," the future composer of the sea-voyage in "Scheherezade" profited by his experience however distasteful it may have been.

"The following letter, written to Cui during his first cruise on the *Almaz*, reveals nothing of the cheery optimism of a true 'sea-dog,'" says Rosa Newmarch; "but it does reveal the germ of *Sadko* and of much finely descriptive work in his later music.

"'What a thing to be thankful for is the naval profession,' he writes; 'how glorious, how agreeable, how elevating! Picture yourself sailing across the North Sea. The sky is grey, murky and colorless; the wind screeches through the rigging; the ship pitches so you can hardly keep your legs; you are constantly besprinkled with spray and sometimes washed from head to foot by a wave; you feel chilly and rather sick. Oh, a sailor's life is really jolly!'

"But if his profession did not benefit greatly by his services, his art certainly gained something by his profession. It is this actual contact with nature, choral in moments of stress and violence, as well as in her milder rhythmic moods, that we hear in *Sadko* the orchestral fantasia, and in *Sadko* the opera. We feel the weight of the wind against our bodies and the sting of the brine on our faces. We are left buffeted and breathless by the elemental fury of the storm when the Sea-King dances with almost savage vigor to the sound of Sadko's *gusslee*, or by the violent realism of the shipwreck in 'Scheherezade.'"

PADEREWSKI, THE STATESMAN

RECENT Polish history reminds us once more of the great part played by Paderewski who gave up piano playing to become the premier of Poland after the war. His ability as a statesman is interestingly discussed in "My Musical Life" by Walter Damrosch.

"People," says Mr. Damrosch, "do not realize that he was, consciously or unconsciously, preparing himself for just this opportunity all his life. He had always dreamed of a united and independent Poland. He knew the history of his people, their strength, and their weakness. It is said that one day he played before the Czar, who, congratulating him, expressed his pleasure that a 'Russian' should have achieved such eminence in his art. Paderewski answered: 'I am a Pole, your Majesty,' and, needless to say, was never again invited to play in Russia. His mind is one of the most extraordinary I have ever come in contact with. All the world knows what he has achieved in music—his inspired interpretations, his prodigious memory, and the subtle range of colors of his musical palette, but not so many know of his interest in literature, philosophy, and history; and it took the Great War to demonstrate that as orator and statesman he ranks as high as musician. I heard him make a speech on Poland during the Exposition in San Francisco in 1915 before an audience of ten thousand, in which he gave so eloquent a survey of Poland's history and of her needs and rights as to rouse the people to a frenzy of enthusiasm. . . . I believe that Colonel House pronounced him to be the greatest statesman of the Conference; and it was only the cynical Clemenceau who said to him: 'M. Paderewski, you were the greatest pianist in the world and you have chosen to descend to our level. What a pity!'"

WHITEMAN'S ORCHESTRA

"COME on, boys! Give it a lick! What do you think you are—a symphony orchestra or something?"

With these inspiring words Henry Osborne Osgood commences an entertaining article on "The Anatomy of Jazz" in a recent issue of "The American Mercury" in which the new art of jazz is described with musicianly skill.

He continues: "Past midnight, on the bare stage of the Garrick Theatre, lighted by one glaring white bulb high up in the flies, Paul Whiteman, in sweater and felt hat, throned on an old wooden chair cornerwise upon a prop platform from 'Arms and the Man,' faced thirty-odd players, a motley crowd whose temperaments and temperatures ranged from sport shirts with neither coats nor vests over them through conventional white shirt-sleeves to business suits, sweaters and even overcoats.

"As I sat bundled up out in the cold auditorium listening to the rehearsal of that extraordinary first operatic experiment in jazz, George Gershwin's one-act sketch, 'One Hundred and Thirty-fifth Street,' I imagined to myself the surprise and, I am sure, the joy that even so recent a master of orchestration as Nicolas Andreivitch Rimsky-Korsakoff, who died less than fourteen years ago, would have experienced could he have dropped in and taken a seat beside me.

"Peculiar is the right word for that orchestra, particularly from old Nicolas' standpoint. Fifteen years ago it was not dreamed of; ten years ago it was an infant; only two years ago was it brought to its present stage of development, and it will keep on changing and growing."

"With an apt pupil, the pure technic foundation principles can be acquired in a few weeks. Developing these principles to a high state of virtuosity is the work of time and depends on the aim and talent of the student."—HENRY HOLDEN HUSS.

IN THE DAYS OF "IOLANTHE"

THE revival of the Gilbert and Sullivan opera, "Iolanthe" in New York provoked a somewhat lengthy article in the New York *Tribune* relating the curious turns of fortune suffered by the composer at the time he wrote its lovely music. Here are the abbreviated facts:

On June 1, 1882, Sullivan's mother died, and the composer was heart-broken while he composed the music and rehearsed the opera. But this was not all. "The premiere of *Iolanthe* occurred on Nov. 25, 1882. As Sullivan was on his way to the playhouse he purchased a late edition of an afternoon paper. In it was displayed the disastrous failure of the brokerage firm. . . with which were deposited all his funds."

Yet with never a word of his misfortune, Sullivan took his place on the conductor's stand, tapped his baton on the music desk, and *Iolanthe* was on. "Under his seemingly inspired leadership the opera progressed along ever-mounting waves of enthusiasm."

Following the success of this premiere, Gilbert and Sullivan, greatly daring, invited Gladstone to witness a performance. *Iolanthe* is of course a comic satire on the House of Lords. Gladstone had many qualities but a sense of humor was not the most prominent of these. It was feared he might frown upon the quips and cranks of the *Lord Chancellor*. However, the great man was pleased. He not only wrote a cordial letter of appreciation, but a few days later Sullivan, the composer, became "Sir" Arthur Sullivan. Thus *Iolanthe*, conceived in grief, produced in the face of disaster, was for its composer the foundation stone of revived fame and fortune.

"It may be set down as a principle, I think, that a dramatic work always has, or nearly so, all the success that it deserves with the public."—GOUNOD (writing of the failure of his own *Sappho*).

LESSONS BY BEETHOVEN

"TO THE acrobats of the key-board who abounded in his day," says Henry T. Finck in *Success in Music*, "Beethoven referred contemptuously to pianists 'who prance up and down the keyboard with passages in which they have exercised themselves—*putsch, putsch, putsch;* what does that mean? Nothing. . . . As a rule, in the case of these gentlemen, all reason and feeling are generally lost in the nimbleness of their fingers.'

"Regarding Beethoven's method of teaching, Riis says: 'When I made a mistake in a passage, or struck wrongly notes or leaps which he often wanted specially emphasized, he seldom said anything; but if my fault was in expression, or a crescendo, or in the character of the piece, he became angry, because, as he said, the former was accidental, while the latter showed lack of knowledge, feeling or attention. He himself very often made mistakes of the former kind, even when playing in public.'

"To Czerny who was instructing his nephew Beethoven wrote: 'With regard to his playing, I beg you, if once he has got the right fingering and plays in good time with notes fairly correct, then only pull him up about the rendering; and when he is arrived at that stage, don't let him stop for the sake of *small* faults, but point them out to him when he has played the piece through. Although I have done little in the way of teaching, I have always adopted this plan; it soon forms *musicians*, which, after all, is one of the first aims of art, and it gives less trouble to both master and pupil.'"

How to be a Drum Major

The Second of a Series of Two Articles on the Drum Major in the Military Band

By J. BEACH CRAGUN, A.B., MUS.B.

Part II

J. BEACH CRAGUN

FOREWORD

The various signals to be used by the drum major have never been fully covered by the training regulations issued by the United States military authorities. These are more a matter of tradition than of printed regulation and, as might be expected, have been subjected to extremely varied interpretations at the hands of individual drum majors in both army and civilian bands. Except where noted, all signals conform to drill and training regulations as issued by the government or to those accepted as traditional by bandmasters throughout the service. The following additional points should be kept in mind:

1. *The drawings (with a few exceptions) show the drum major as the band members see him, they being the ones to interpret his signals.*
2. *All drawings (with a few exceptions) show the drum major in the position of giving the preparatory command, the arrows showing the motion during the brief interval serving as "warning" and dotted lines the command of execution.*
3. *The signal commands are arranged roughly in the order of their probable appearance in taking out a band for a parade.*

Mr. Cragun, a graduate of Oberlin College, Oberlin, Ohio, and of Columbia School of Music, Chicago, is a trained writer and instructor as well as an experienced bandmaster. He was for nine years instructor in music at the University of Chicago and is now the head of the Cragun School of Music, Chicago, a school specializing in band and orchestra training. He is well known as a composer, his published works including a four volume method for saxophone, the first published concerto for that instrument, and many recital pieces in the smaller forms.

The military band is one of the fields in which Mr. Cragun may be recognized as an authority. Following are some of the bands of which he is or has been bandmaster: Oberlin College, Spearfish (S. D.) State Normal, North Central College, University of Chicago, 122nd Field Artillery, 124th Field Artillery, Momtfiole Commandery, Englewood Commandery, Bloom Township High School and Chicago Heights Elementary Schools.
—EDITOR'S NOTE.

11. "BAND—HALT"

THIS command is often given verbally, in addition to its frequent use with the baton. When the baton signal is used, hold the preparatory command for an interval sufficient to insure that the rear rank of the band have seen and understood the order. After the command of execution, the bandsmen execute two more movements: 1, one more step forward, and 2, the other foot (either left or right) is brought smartly into the position of standing at attention.

Do not attempt to give the command Band—Halt simultaneously with the command Cease Playing. This is possible; but it is much better to stop the forward progress of the band, *then* the playing, or *vice versa*, with separate commands.

A clean-cut execution of the command Band—Halt is one of the most difficult things to teach the amateur band, especially if executed while the band is playing. Some will invariably stop playing with the halt in forward progress or will straggle on a few steps after the remainder of the band has halted.

This suggests mention of the element of personality. The successful drum major must be an inspiring leader and drill master. His personality must win discipline and cooperation. Whether marching or standing at attention, his players give evidence that they have been taught that it is a "full time job" to watch at the same time rank, file, music, position, spacing and the signals of the drum major.

12. "RIGHT OBLIQUE—MARCH"

ATTENTION already has been called to the fact that in all changes in the direction of the movement of the band, the staff points out the new direction when held in the position of issuing the *preparatory command*. In Right Oblique—March, the staff, held high that back ranks may see, points out the new direction at an angle of 45 degrees incline to the right of the old line of forward progress.

Only the front rank turns at once in the new direction. The other ranks continue the old line of forward progress till they come to the point at which, the first rank pivoted, when each executes a similar movement.

The drum major may or may not find it necessary or helpful to face the band during the execution of Right Oblique—March. The larger the band the more necessary it will be found that he do so. In case of doubt, facing his band is certainly the only position from which he can help straighten out alignment and spacing. And it is a well-trained band, indeed, whose players do not need help in these matters, especially if this command be executed while the band is playing.

As advised under Column Right—March, the drum major should hold back somewhat the forward progress of the band till the last rank has executed the command, when, and only when, he again faces forward and resumes the regulation 30-inch pace.

13. "LEFT OBLIQUE—MARCH"

HERE the staff points out the new direction at an angle of 45 degrees incline to the left of the old line of forward progress.

Excepting only the matter of *direction*, the execution of this command is identical with that of Right Oblique—March. These two commands will be used, mostly, in maneuvering the band into some certain position of importance or convenience.

A special and practical word to the would-be drum major—several matters have been discussed above as being difficult for the band. Here is a matter of practical procedure that must be studied out with care by every successful drum major. The preparatory command position of the baton must be held *long enough* to enable the order to "percolate" back to the rear of the band. The momentary flash of a signal will not suffice. It has already been stated that, in the opinion of the author, each *preparatory command* should be held from four to seven seconds (see 7. Forward March). This interval should be lengthened, possibly, in the case of a large band *playing*, at the time of the issuing of such a command as Left Oblique—March. Devote no small amount of study and experiment to this matter.

The use of the whistle is again a matter of option. In the small band of sixteen to twenty-five players, it need not be used. In bands between twenty-six and fifty, its use is recommended. Still larger bands will find it indispensable.

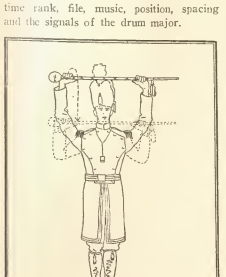
14. "COUNTERMARCH—MARCH"

THIS command is an important one.

Because of the frequency with which it is used and the difficulty of its execution, it will be given double space.

Various bands and drum majors exhibit more individual interpretation in the issuing and executing of this command than is the case with others already taken up. The interpretation here presented conforms with both government training regulations and non-regulation but wide-spread usage among both army and civilian bands in all parts of this country.

The illustration shows the drum major just as he has turned facing the band, with the staff pointing out the new direction, and in the position of issuing the *preparatory command*. The front rank marches in the old direction toward the line at which the drum major turned. As he passes the front rank, the drum major again turns, marching backward in the new direction through the band. When he sees that the front rank has reached the line at which *he* counter-marched, he blows one sharp blast on his whistle. This is the signal for each front rank player to execute the command Countermarch. Each front rank man to the right of the drum major turns to the *right about*, and each man to his left to the *left about*. Each file follows its front rank leader, going forward in the old direction to the same line at which the drum major established the Countermarch, then following its leader through the band.

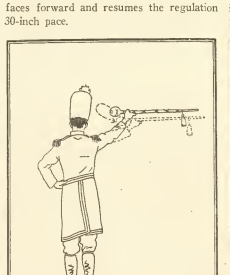


11. BAND—HALT

Preparatory command: Sometimes verbal, sometimes with the baton as illustrated.

Interval of warning: Give about 1½ seconds to the motion shown in the arrows.

Command of execution: The arm motion comes smartly to a dead stop in the position shown in dotted lines.

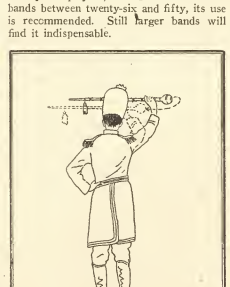


12. RIGHT OBLIQUE—MARCH

Preparatory command: Hold the baton high, that all may see it, pointing in the new direction.

Interval of Warning: Give about 1½ seconds to the motion shown in the arrows.

Command of execution: The arm motion comes smartly to a dead stop in the position shown in dotted lines.

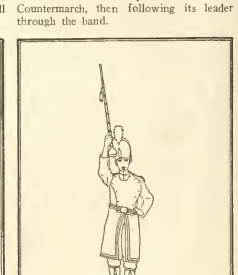


13. LEFT OBLIQUE—MARCH

Preparatory command: Hold the baton high, that all may see it, pointing in the new direction.

Interval of Warning: Give about 1½ seconds to the motion shown in the arrows.

Command of execution: The arm motion comes smartly to a dead stop in the position shown in dotted lines.



14. COUNTERMARCH—MARCH

Preparatory command: Issued as the drum major himself executes the countermarch, the baton pointing toward the band in the new direction.

Interval of warning: While front rank marches forward to the line at which the drum major countermarched.

Command of execution: A sharp blast of the whistle when the front rank reaches this line. (*Continued on page 870*)

A NEW DEPARTMENT OF PUBLIC SCHOOL MUSIC

Conducted Monthly

By GEORGE L. LINDSAY, Superintendent of Music, Philadelphia Public Schools

The Junior High School Chorus

Part 2

THE ELYSIUM of the Junior High School music teacher would be a place where pupils could read part-music with words, spontaneously. Unfortunately this is not the case in the average school. There are many reasons why sight-reading ability breaks down in the Junior High School. The pupils are in the adolescent stage of development and drill work or practice does not contain the old element of interest that it held for the same pupils in the associative period, that is, in grades four, five and six. To maintain skill in sight-reading, daily practice is required and general chorus work in the Junior High School is not given daily nor is the maintenance of sight-reading technic by daily drill considered worth-while.

We must appreciate these facts when we meet Junior High School pupils in the choral periods and meet the situation with a plan or plans which will obtain quick results and also provide for the development of musical experience on the part of the pupils. It has been said that "there is no one lazier than the adolescent boy, unless it is the adolescent girl." While this may be as true as many trite sayings, it also must be said in defense of the adolescent that no group of school pupils can rise to greater heights of inspiration and effort under proper leadership than those of Junior High School age. We must supply this inspiration and urge-to-do in presenting music in the mass choral periods.

Choral Methods

LARGE CHORAL groups cannot be handled like small ones. The average plan for rehearsing small choruses is on a rote-reading basis. A single part is practiced by certain individuals while the rest await their turn. In due time each part is built up and then all of the parts put together. If the chorus is an experienced group of singers, the four parts may be attacked simultaneously. Adults can be rehearsed in this way with success.

Little or no objection is made by the average choral conductor to quiet conversation being carried on while single parts are being studied. There is a certain social value in this practice as adult members of a chorus are compensated by the social contact as well as the enjoyment of singing. While glee clubs could be carried on in this way it is impossible to use general methods for large choral groups. The element of the waste of time for one group of pupils to practice a part while the majority remain silent must be considered and talking will create confusion and make for little progress We must adopt for our slogan, "Every pupil works all of the time."

Presentation of Contrapuntal Music

IN PRESENTING music, each part of which is considered a melody, it is possible to teach each part directly with the text to the whole choral group. This amounts to the same problem as teaching the same number of unison songs as there are parts in the selection. The difficulty comes in putting the parts together.

It is fairly easy to teach two-part songs of a contrapuntal nature but increasingly difficult to develop three and four parts by using text only. If the selection is not too long, and if each part has a strong melodic flow, then three part selections can be taken with text. After the entire group has learned, say the third or lowest division, then the entire group should learn the next higher part. These two parts should be put together. The pupils chosen to sing baritone and second soprano should now sing these parts. The residue of the pupils, that is, those assigned to sing first soprano should sing the second soprano part or help the boys by singing the baritone part an octave higher. If either part is weak then these pupils may help that part or be used to strengthen both parts. The first soprano should now be presented in as short a time as possible and all three parts put together. The success of this work depends on the choice of material and very little forcing can be done if the material proves too difficult.

Presentation of Harmonic Music

WHILE A certain amount of contraptuntal chorus music should appear in every Junior High School chorus program, also the music of harmonic content should be presented. This will give an opportunity to carry on work in music reading and call for the use of Latin syllables, especially in developing the middle or sustaining harmonic parts. There is nothing finer than the massed singing of four part material in chorale or hymn style. The pupils have an opportunity to read music and the regular use of harmonic music will establish the value of a working knowledge of sight reading or at least prove the value of the use of Latin syllables for following the exact notation of the vocal parts.

Music of harmonic type is generally short and while dignified and beautiful it is not necessarily ecclesiastical in style and is quite often set to secular text. The inner parts of well written harmonic vocal music have an element of melodic interest and furnish experience for a background of the study of harmony. If enough of this material is included in the choral program then the Junior High School music teacher is covering the need for the continued use of the sight-reading development which has occupied a considerable part of the music preparation of the lower grades.

Division of the Choral Period

THE MUSIC teacher may adopt various methods for presenting part music, but the elements of interest and cooperation on the part of the pupils must be considered in planning every lesson. The music teacher or teachers must plan each lesson and each term program, with the same care that a teacher of English or Science is compelled to do. Strength of musicianship must be reinforced by painstaking preparation and energetic application.

The teacher who dilly-dallies or plays for time in starting promptly loses the respect of the pupils, who are only too quick to sense any weakness in a leader. No detail should be overlooked regarding seating, keeping of records, placing of books and material, position of piano and accompanist, position of the conductor's stand and provision for the many mechanical details of organization. The teacher must be prepared to start the lesson on the scheduled time. A blackboard or chart showing the musical program for the period should be ready. As soon as enough of the pupils arrive, the accompanist should be directed to play an introduction to the first number and the pupils present should be prepared to sing on a signal from the conductor. The psychological effect of starting the choral period with singing instead of talking and waiting for tardy pupils will be obvious.

Let us consider the division of a choral period of forty-five minutes into types of work. Five minutes may be taken for a familiar unison or two part song, at the beginning. This will socialize the group and prepare for intensive study of new part work. Twenty or twenty-five minutes should be devoted to this. Then should follow a short period of music appreciation or a presentation of current events in music. This may take five or ten minutes and the lesson should close with a familiar unison or part song which may have been selected for repertory use.

The Intensive Choral Period

THE TEACHER who wishes to present part music of harmonic type must use a plan which will insure quick results. The following is a plan used for the development of harmonic part music and calls for the active participation of all of the pupils all of the time.

Junior High School Intensive Choral Period

I. Sing a unison song or a well-known part song for interpretation. Devote special attention to diction, phrasing and tone color.

II. New intensive part work (after a review of the material developed, if any).

1. Begin with the lowest voice part, say the bass, and develop as in (a), (b), (c) and (d) below. Transpose the key to make the pitch comfortable, if necessary.
2. Take the alto-tenor part and develop it as in (a), (b), (c) and (d).
3. Take the bass part, singing syllables with rest of the group singing the syllables of the tenor part.
4. Take the alto part as in (a), (b), (c) and (d).
5. Take the bass and tenor parts against the rest of the group singing the alto part, all with syllables.
6. Take the soprano part as in (a), (b), (c) and (d).
7. Take the bass, tenor, alto and soprano parts with syllables.
8. Review the selection several times; first, with syllables; second, by humming or using a neutral syllable such as "loo"; third, with the words.
   (a) Pupils scan the text rhythmically.
   (b) Pupils sing the syllables while the pianist plays the part.
   (c) Pupils sing the syllables unaccompanied. Memorize if possible.
   (d) The particular group assigned to the part should sing the words while the rest of the group sing the syllables, until the part is easy. The pianist should play throughout letter "d."

III. Music appreciation.

IV. (a) Review a new part song or one well liked.
   (b) Take an inspirational unison song, of strong musical content, for closing.

The above plan may be modified to suit the reading ability of a large Junior High School choral group. Many of the steps may be omitted if the group is strong, but if the group is weak in sight reading it is well to work out each step and take advantage of every opportunity to repeat each vocal part. It is possible to teach a four-part selection of human tune length to an average large group of Junior High School pupils in one lesson by using this plan.

Teachers and Accompanists

IN THE large Junior High School, two teachers should be elected to teach mass chorus music. It is only fair to assume that the principal who asks his music teachers to handle groups of two hundred pupils and upwards at one time should support the music teachers by assigning other teachers to act as proctors on the basis of one teacher to each one hundred pupils. The average class numbers thirty pupils in the Junior High School and the music teacher is often expected to handle many times the average "teacher load."

If two music teachers are provided, it is not necessary to use proctors for the small chorus. One teacher should direct and the other play the piano. The teachers should alternate in the work of directing and accompanying. If one music teacher directs the first-period chorus, then the second teacher should direct the second-period chorus. The teachers should change this order weekly in order that each teacher may have the opportunity of directing every group. It goes without saying that the music teacher should be a capable accompanist and not expect a pupil or a group of pupils to act in this capacity. It is possible to engage a professional accompanist to do this work, and many aspiring young professional teachers are anxious to serve at a nominal fee.

Organization of Choral Periods

IT IS CUSTOMARY to assign teachers to act as proctors whenever lessons in any subject are given in the auditorium to a large group of Junior High School pupils. It is the duty of these teachers to assist in taking attendance, to observe and record deportment, and to help in every way to make the efforts of the teacher giving the lesson a success.

Many of these auditorium lessons do not call for active participation on the part of the pupils, as they may be required to listen and take notes. The music work calls for active participation, and it is unwise for the music teacher to have to stop and call attention to an individual pupil who is not cooperating, and yet the work of the individual pupil must be ac-

(Continued on page 880)

The Famous Schubert-Tausig "Marche Militaire in D"

A Master Lesson Prepared Expressly for THE ETUDE by the Distinguished Russian Piano Virtuoso

MARK HAMBOURG

FRANZ SCHUBERT was born in Vienna on January 31, 1797, and died there on November 29, 1828. He is buried in the Vienna town cemetery just three graves off from Beethoven. In his short life he enriched the world by composing some of the most lovely music that exists. Unfortunately he was unrecognized during his lifetime for the supreme genius that he was, and consequently the thirty years of his existence were a continual struggle against the direst poverty, and when he died he was in complete destitution. His fertility as a composer was simply amazing and he found time to make the enormous output of one thousand and thirty-one compositions, in spite of his early death.

The "Marche Militaire," which is considered here, was originally written by Schubert as a duet for four hands for the pianoforte, and the present and usually played version of it has been transcribed by Carl Tausig as a piece for two hands on the same instrument. Tausig was one of the most remarkable musicians and pianists of his day. Born in 1841, at Warsaw, and, like Schubert, not destined to live long, he died in Leipzig of typhoid fever in 1871. He was an ardent disciple of Liszt to whom he was taken at the early age of fourteen to study the pianoforte. Liszt spoke of him as the "Infallible with fingers of steel," and one of his fellow-pupils described his first performance before Liszt thus: "A devil of a fellow who knocked us clean over with the octaves in Chopin's *A-flat Polonaise!*"

A Grand Style

TAUSIG'S STYLE was grand, impassioned, and of noble quality; and his transcriptions for the pianoforte show fine musicianship and a knowledge of the powers of his instrument which equal those of his master, Liszt, and display most brilliantly the true virtuoso capacity of the pianoforte in the best sense of the word.

"Marche Militaire" is one of three marches written by Schubert, and is the only one of the three which has become well-known and extremely popular. This is chiefly owing to the present excellent transcription of it by Tausig who has rendered it a quite remarkable work for the piano, though as a matter of fact the music itself cries aloud for orchestral effects. The charming Trio which forms the second portion of the piece is very Hungarian in character and contains much delightful and characteristic melody. The whole work must be played with a martial rhythm and the buoyant swing of the Magyar spirit, but with much variety of tone in order to avoid too great feeling of ponderousness in the performance.

The introduction, consisting of the first six measures, gives the *tempo* which governs the whole march; and this must not be too fast, but rather controlled with a certain deliberateness of rhythm. The opening measures of this introduction must convey the impression of the beats of a drum, and there should be short accents on the first notes of each measure in both hands.

A Good Beginning

THE BEGINNING must be played *pianissimo* and a *crescendo* in the fifth measure leads up to the "A-flats" in unison in the sixth measure which should be held a little over their true value and create in fact a brief *fermata.* This pause serves to give more emphasis to the main theme of the march which is ushered in at the seventh measure. The first beat of each measure during this opening subject must be well marked and a short sharp rhythmical accentuation be given to the chords in the right hand. Continuing to the fourteenth measure, the passage in octaves in the right hand should be played very lightly with a small accent on the first octave of the passage on "F." Proceeding, in measures 16 and 17, the first two eighth-note chords of each measure ought to be given with slightly more deliberation of time, and be especially punctuated by accents; but measure 18 should be in strict *tempo* again.

Arriving at measure 19 there should be an accent on the first eighth-note beat of the measure, and in measure 21 a *crescendo*

SCHUBERT PLAYING AT THE HOME OF HIS FRIEND VOGL

can be introduced on the first and second eighth-notes, and then *diminuendo* again on the third and fourth eighth-notes, with an accent on the third eighth-note. The reiterated A-flats in both hands in measure 22 ought to be played *piano* in tone, but imitating as far as possible the call of the trumpet, with a little *crescendo* at the end of the measure culminating with an accent on the first eighth-note beat of measure 23, and then a sudden *piano.* A continual *crescendo* should grow up from this *piano* in measure 23 onwards to measure 26 and, still proceeding, should lead to a *forte fermata* on A-flat in measure 28. To facilitate the passage in measure 27, I take the upper note of the last octave in the bass with the right hand, using fingers 1 and 5 of the right hand for the octave "F," and for the ensuing octave in measure 28 on A-flat I take 1 and 4 with the right hand, and 2 in the left hand on the single remaining A-flat. Measure 29 should begin *mezzoforte,* the first eighth-note in the bass being made to sound like the beat of the big drum, and the rhythmical sixteenth-note figures being brought out very precisely and distinctly like trumpets.

Study Rhythms

PROCEEDING still in *mezzoforte* tint, accents should be given on the first and second beats of measure 35, while the octave passage in measure 36 must again be played very lightly, as previously the same passage which occurred in measure 14. A little accent on the first octave of the passage, namely on "F," and a slight *crescendo* to the first beat of measure 37, which should also be accented, completes the presentation of measures 35, 36 and 37. In measures 38 and 39, similar deliberation of *tempo* and punctuation can be given to the first two eighth-note chords of each measure, as in former measures 16 and 17. I emphasize also each of the three chords in measure 40, and in measure 43 start *piano* and *crescendo* up to the accented third beat and continue the increase of tone until the first beat of measure 44.

After this the rhythmical figure in sixteenth notes on the second half of the first beat of measure 44, commences with a sudden *piano,* then grows louder with an accent on the last eighth-note beat of the measure to an accented "G-flat," in *mezzoforte,* on the first beat of measure 45. Measure 46 is echoed in *piano* again and in measure 47 the first two octaves are loud, the second two are echoed an octave higher softly, then the soft tone continues during the first and second eighth-notes of measure 48, but becomes louder on the third and fourth eighth-notes until it reaches the accented *forte* chord on the first beat of 49. The rest of the notes in this measure, however, drop at once to a sudden *piano* which remains throughout measure 50 with an accent on the first chord of this measure. The first two chords in measure 51 should be performed a little slower with an accent on the first of them, and the remaining two can then be faster and louder, with an accent on the first of these two as well. In measure 52, continuing the *crescendo,* the beginning two chords must be strictly in *tempo* and the final ones eased down somewhat in time and with *diminuendo* in tone.

Variations

A NEW variation of the theme is introduced in 53, and here the *tempo* should be very measured, exact, and *piano* in expression. Arriving at 56 there is a figure in the left hand, written in the treble clef, that ought to be brought out like a trumpet sound with accents on the two last eighth-note beats of the measure, especially the final one. In 60 there is a staccato eighth-note chord in both hands, on the second beat of the measure, which must be struck very abruptly, and the hands lifted right off before attacking the next two sixteenth-note octaves on "B-flat." In the following measure there is the beginning of a *crescendo,* with slight broadening of *tempo* on the two eighth-note chords forming the second beat of this measure. The rise in tone continues gradually up to measure 65, where the main subject of the march is taken up with great zest and enthusiasm.

The repeated "A's" in both hands in 64 should be played somewhat slower, to give more emphasis to the main theme which arrives at the beginning of 65. Also the trumpet-like figure in the bass of measure 65 on the second half of the first beat must be made prominent. In 72 an accent should appear on the first octave of the scale passage starting on the second half of the first beat, and the same accent should be present in the bass chord which is struck with it. In 76 the chords should be played with much accent and some deliberation; also accents must be given to the rhythmic chords in both hands in the following measure.

There is an accent on the first beat in 81, and in the next four measures there are *sforzandi* marked on each beat, with *crescendo.* In 85 I give an accent on the first beat of the measure, and in 88 I vary the time, playing the two eighth-note chords on the second beat of the measure more slowly, with an accent on the last one, and take up the next measure in *tempo.* In 91 and 92 there commences a descending passage in staccato octaves in the left hand beginning on the note "F-flat." This descending passage must be well brought out with an accent on the final chord of measure 92, in both hands. A similar octave passage occurs in 95 and should be given significance in the same way, with a *crescendo* leading on to measures 96 and 97. At the 100th measure the tone should be *fortissimo,* with a big emphasis on the last eighth-note octave in the measure, and the subject should be attacked in 101 in a rather slower and more ponderous style and with all the *fortissimo* that it is possible to put into it; for this part of the piece represents the culminating expression of warlike triumph and the music should continue in victorious mood right down to 122. From 109 the *tempo* ought to accelerate a little and in 114 there should be a sudden *decrescendo* to *mezzoforte* on the second beat of the measure, rising again with accents on the third and fourth eighth-note chords, and a broadening of *tempo* back to *fortissimo* in 115.

A return to strict *tempo* should be made in 110. In 122 there is a sudden *diminuendo* and in 123 a *ritardando* leading us into the tuneful *Trio* in six flats.

The Trio

IN THIS Trio the melody must be brought out with a singing tone. The *arpeggii* in the first two measures should be played harmoniously, and also these measures ought to be performed more slowly than the next two, and the whole Trio should give the impression of fancifulness and flexibility. It will be found to contribute to the smoothness of execution to divide the octave passage in 127, and play it with both hands as follows: Right hand fingers, 1, 2, 3, 4, taking the last sixteenth-note octave with the right hand. The left hand takes fingers 5, 4, 3, 2. The melody in 126 in the right hand should be accented on the first and second beats of the measure and played with a light rhythmic swing. Measure 130 must be like 126, and the sixteenth-note passage in 131 should be fingered similarly to the one in 127. The next four measures, 134-137, can be given faster and with more tone, a *crescendo* being introduced in 135, but dropping down again in 136. In 137 the hands should be raised before attacking the new thirty-second-note figure which appears on the last half of the up beat and this new figure must emerge humorously and sharply defined with little accents on the first of each thirty-second-note group. Measures 144 and 145 are similar in style and finger treatment to 126 and 127, and so are measures 148 and 149, as also 152 and 153 are like measures 134 and 135. In measure 157 there is a *crescendo*

and the melody which is now in the left hand must be distinctly apprehended.

Dynamic Effects

A DECRESCENDO comes again in the beginning of 158, and yet another crescendo at the end of that measure. The trill on "D" marked in the left hand in the 159th measure and commencing on the second half of the first beat, I take with the right hand and make a long pause on it, trilling all the time. Supported by the triplet figure starting in 160, the melody in the lower quarter-notes in the right hand must be prominently brought out with singing tone. I use the thumb on each of these quarter-notes and third and fifth fingers on the sextuple notes. In 162, I give little accents on the first and second beats in the measure to impart a Hungarian character. In the next measure I take with the left hand "C-sharp," which is the first of the four lower thirty-second notes of the passage on the second beat in the treble; whilst the best fingering for the two final sixteenth-note thirds of the same passage is 3/1—4/2, with the right hand. Starting then once more the sextuples in 164, with fingers 2 and 3, I again play the quarter notes with the thumb.

Continuing to measures 168-169, I create a variation of tone color by playing the figure on the first beat in each measure *forte* and echo it *piano* on the second beats.

In 171, the fingering is the same as in 163, and at the end of the last figure in measure 173, I make a slight pause before attacking decisively and in *tempo* the next phrase in 174. Proceeding to 175 there are thirty-second notes in the left hand which I turn into a kind of trill, playing as many notes as it is possible to get into the allotted time. I accelerate somewhat in the two following measures, 176 and 177, playing the sextuples in the right hand with alternate swelling and diminishing of the sound like something continuously rising and falling. In measures 178 and 179, a big *crescendo* should rise up to the summit of the passage and drop to *piano* again in 180.

There is a *crescendo* marked in the music in 181, but I do not make this one; but play the two eighth-note thirds on the first beat in the treble in 182, with some broadening of the time, hastening up again, however, on the two other eighth-note thirds in the same bar, and marking an accent on the trill which occurs on the C-sharp in 183. The music from here onwards to 207 is a repetition in other tonalities of what has already been, and must be treated in the same manner. At 207 the Trio ends and the figure resembling the drum beat reappears and should be rapped out ponderously and with smartly emphasized rhythm, to create a fitting atmosphere for ushering in the military *Tempo Primo Vivace* which returns in 208.

A Tempo

THIS TEMPO PRIMO is practically identical with the opening part of the piece which starts at 23, and it is therefore not necessary to note anything more in it, except at 232, where I introduce a further variation of *tempo* by playing the octaves in that measure rather slower, and those in the next measure considerably faster, but return to strict *tempo* again in 234. Also in 238 the two "E-flat" octaves in the right hand, where it is marked *treble fortissimo*, ought to be given much more slowly and emphatically, especially the second of the "E-flats," and the same point can be signalized at the similar "D-Flat" octaves in 242.

A new variation of the structure arises in 250, with the melody in the left hand. But this theme should stand out well from the accompanying octave runs in the right hand. I play the whole of the next eight measures, up to 258, rather slower than the original *tempo*, and only speed up again at 258.

Arriving at 271 I give a tremendous accent on the first "B-flat" of the thirty-second-note group on the second beat, endeavoring to produce the effect of the clashing of cymbals. I do the same on the "A-flat" of the group in the following measure. In 273 I play a little slower, but with very sharply defined rhythm, and I play 274 in *tempo*. In 275, 276 and 277 the cymbal effect should once more be made as in measures 271 and 272; while in 277 and 278 I make a big slow down of the time in order to give more significance and then return to *tempo* in 279. A considerable *ritardando* in 286 is effective at the end of the great descending passage in octaves, and then 287 must be in the original time again. The final passage in 297 should be made to sound as much like trumpets as possible, and thus terminate the march in a fanfare of martial triumph.

Self-Test Questions on Mr. Hambourg's Article

1. *How did Schubert add to the riches of musical literature?*
2. *What was Tausig's style of playing?*
3. *How has he displayed this in the "arrangement" under consideration?*
4. *What was the form of the original composition?*
5. *What characteristics did Schubert give to this work, other than those of the instrument for which it was written?*
6. *What are secrets of its continued popularity?*

Schubert's Regular Daily Habits

IN the excellent life of Schubert by E. Duncan, the writer gives an excellent idea of Schubert's daily life:

"Schubert's daily habits were simple, and almost monotonous in their regularity. He was an early riser, and it was his custom to begin the day with composition—pursued half-dressed or even in bed, it was a matter of indifference—or with experimental extempore playing on the pianoforte of ideas which were afterwards to be jotted down. This exercise continued till the breakfast hour, after which work was resumed, and briskly carried forward until two o'clock in the afternoon. Then he would repair to a restaurant, usually the Gasthaus, where he could dine for a Zwanziger (8½d.)—a sum not always at his command. Dinner over, he was free for the rest of the day, which would commonly be spent in walking in the delightful surroundings of the city. In Schubert's later years he was to be found at Bogner's coffee-house from 5 to 7, smoking a pipe and enjoying the conversation of friends. The evening was sometimes devoted to the theatre, after which there would be supper at the Gasthaus, and perhaps a final visit to Bogner's café. Not an infrequent alternative to such a programme would lead to an afternoon call on Fräulein Anna Milder, on Madame Lacsny-Buchwieser, the Esterhazys, with whom he was on friendly terms without regard to music, or to the rooms of Madame Sofie Müller (the great actress) who had the courage on one of these occasions to sing "Die Junge Nonne" *at sight*. A fine summer evening would take precedence of any town appointment, and Schubert and his friends would stray at their own sweet will, regardless of everything but the enjoyment of the hour.

"Tavern-life in Vienna was a mere commonplace to a bachelor, who would naturally resort to such places, just as in London a man would repair to his club. Beethoven, surrounded by his friends, might any day be seen at the Gasthaus, where he often dined, and where, no doubt, Schubert looked on him with an interest and regard of which the great man was perfectly oblivious. Schubert had, of course, at various times other favourite tavern-haunts, such as the 'zur Ungarischen Krone,' in the Himmelpfortgasse, where he and his companions were wont to foregather,* or the 'Zum rothen Kreuz,' where his brother Ferdinand joined him at dinner. Ferdinand did not mix with the troop of friends which commonly surrounded the composer; his younger brother Carl (the painter), on the contrary, often frequented the round table of intimates which was wont to assemble of an evening. Poets and painters have brought many a modest little inn into notoriety, surrounding them with a fragrant memory which speaks enchantment to succeeding generations.

"It is doubtful if any such place before 1826 ever witnessed the birth of so beautiful a work of art as the setting of 'Hark! hark the lark,' which the Währing beergarden saw brought to light. One Sunday in July, Schubert, Doppler and others were returning to Vienna from Pötzleinsdorf, and strolling through the village of Währing, they espied there a friend, Tieze, seated at one of the tables of the 'Zum Biersack.' They agreed to call a halt, and Schubert sat down beside Tieze, and began to turn over the leaves of his book that was lying open on the table. Suddenly he stopped and, pointing to some verses, exclaimed, 'Such a lovely melody has come into my head; if I had but a sheet of music paper with me.' The resourceful Doppler drew some lines on the back of a bill of fare and, then and there, in the midst of all the attendant noise of fiddlers and skittle-players, of waiters running here and there in different directions with orders, in the full hubbub of a holiday crowd, Schubert wrote that lovely song—truly a wonderful sweet air with admirable rich words to it.' How gardens deserve better of mankind in consequence. There is another view of tavern-life of our hero which is not so pleasant to contemplate. The authority for the succeeding remarks is found in W. Chezy's 'Recollections of my Life' (vol. ii. p. 292).

"Schubert became overfond of good wine. He even took a curious pride in the accidents which resulted from over-indulgence. When the juice of the grape flowed in his veins, he would retire to a solitary corner, and there nurse himself comfortably into a passion. Chezy assures us that 'he became a laughing tyrant'—whatever that may be—'and would destroy everything he could, without making a noise—glasses, plates or cups—and sit simpering and screwing up his eyes into the smallest possible compass.' When the Kellner came for the reckoning, the guest placed his hand quietly underneath the table, and the number of fingers he held up indicated the number of measures consumed. It is also said that his illness was aggravated by carelessness in these tavern matters."

*"Writing to Spaun in 1822, Schober remarks with surprise, 'We found "Die Krone" completely deserted.'"

Other Schuberts

THE same Schubert is well known in musical history, although the Schubert family itself cannot be said to have the lofty standing of such musical names as Bach, Couperin or Puccini. There have been a number of musicians of high order who have borne the name of Schubert, or its variants—Schubart, Schuberth, Schobert and others.

In fact, when Schubert presented the song, *Erl King*, to the publishers, Breitkopf and Härtel, they had never heard of any Franz Schubert except the Royal Church Composer of Dresden, a man fifty years old. They accordingly sent the manuscript of the younger composer to the older one in Dresden. He was very indignant and insisted that someone was trying to trade upon his good name and accordingly kept the manuscript for evidence.

Schubert's brother, Ferdinand (1794-1859), although engaged most of his life as a teacher, wrote church music of a high order.

Franz Schubert, son of the Dresden Konzertmeister we have already mentioned, was born 1808 and died 1878, and became famous as a violinist and Konzertmeister. He published many compositions for violin.

Johann Friederich Schubert (1770-1811), was a musical director and violinist of Cologne who published many compositions and produced an opera, "The Nightly Appearance."

Joseph Schubert (1757-1812), was a violinist in the court orchestra of Dresden. He published much music for string instruments and produced four operas, to say nothing of fifteen masses.

Louis Schubert (1823-1884). Born at Dresden, he went to Russia in his teens and attained high distinction as a violinist and as a Konzertmeister. He was also noted as a singing teacher, and produced four operas.

Maschinka Schubert (wife of Konzertmeister Franz Schubert) was a noted stage soprano as was his daughter Georgine (a pupil of Jenny Lind).

Julius Ferdinand George Schuberth (1804-1875) founded the music publishing firm of J. Schuberth and Co. of Leipzig and New York.

Karl Schuberth (1811-1863), eminent cellist, was born at Magdeburg. His enormous success in Russia led to his engagement for twenty years as the musical director of the University at Petrograd.

Johann Schobert (doubtless the same family name) was born in Silesia (?). He died in Paris 1767. He is reported to have been the first composer to use the pianoforte in chamber music compositions. Mozart greatly admired his works.

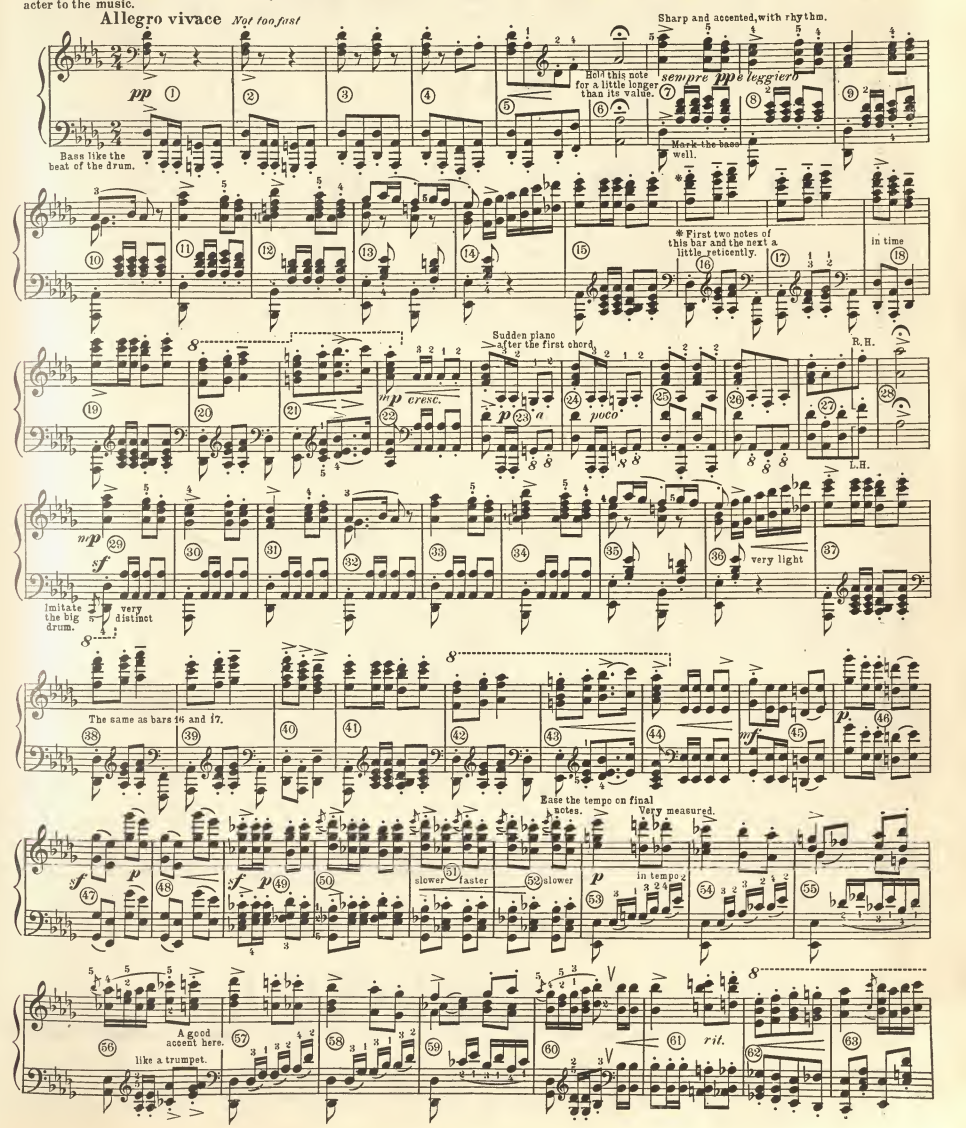
C. F. Daniel Schubart (1739-1791), was born in Swabia. He wrote numerous operettas, cantatas and pianoforte pieces.

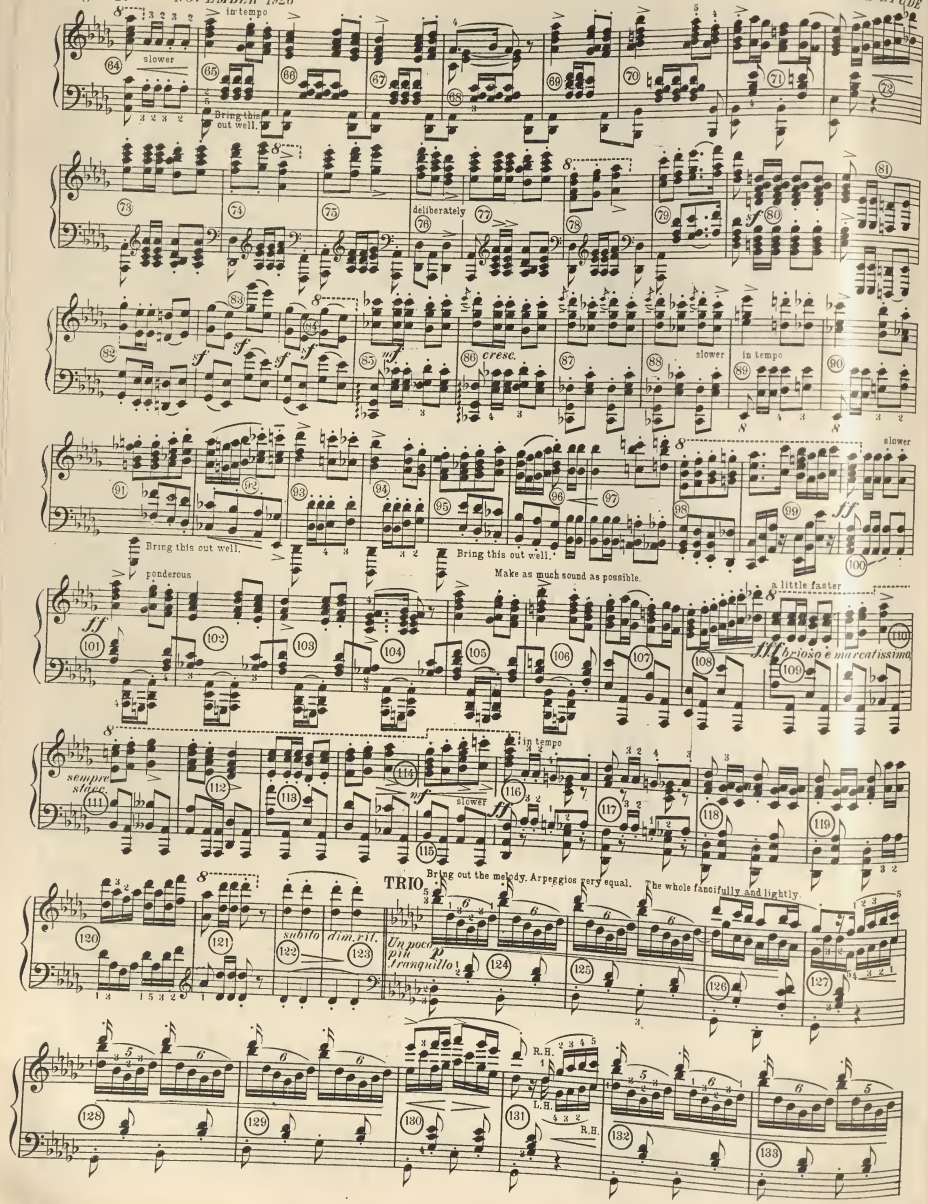
MILITARY MARCH

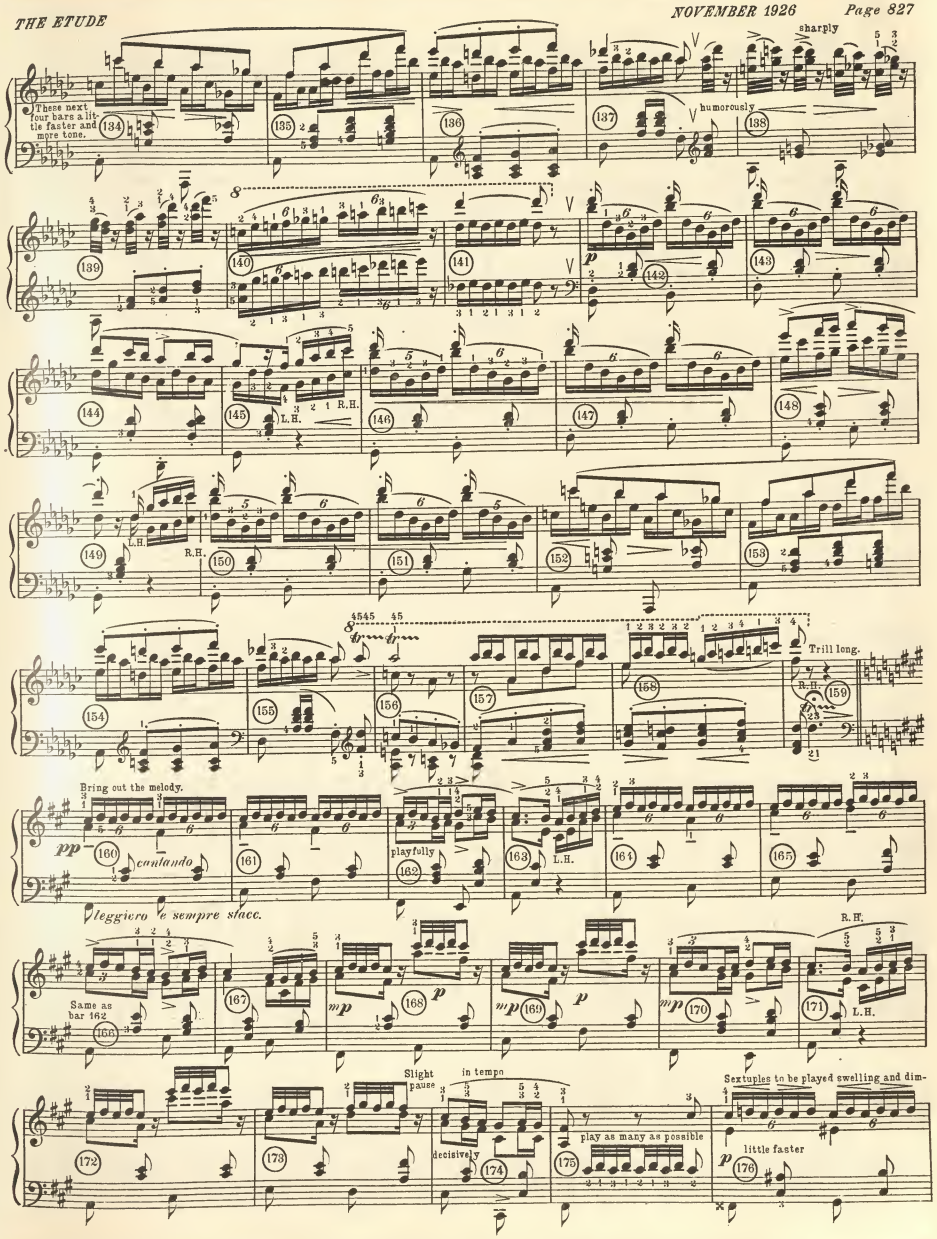
CARL TAUSIG'S ARRANGEMENT — FRANZ SCHUBERT

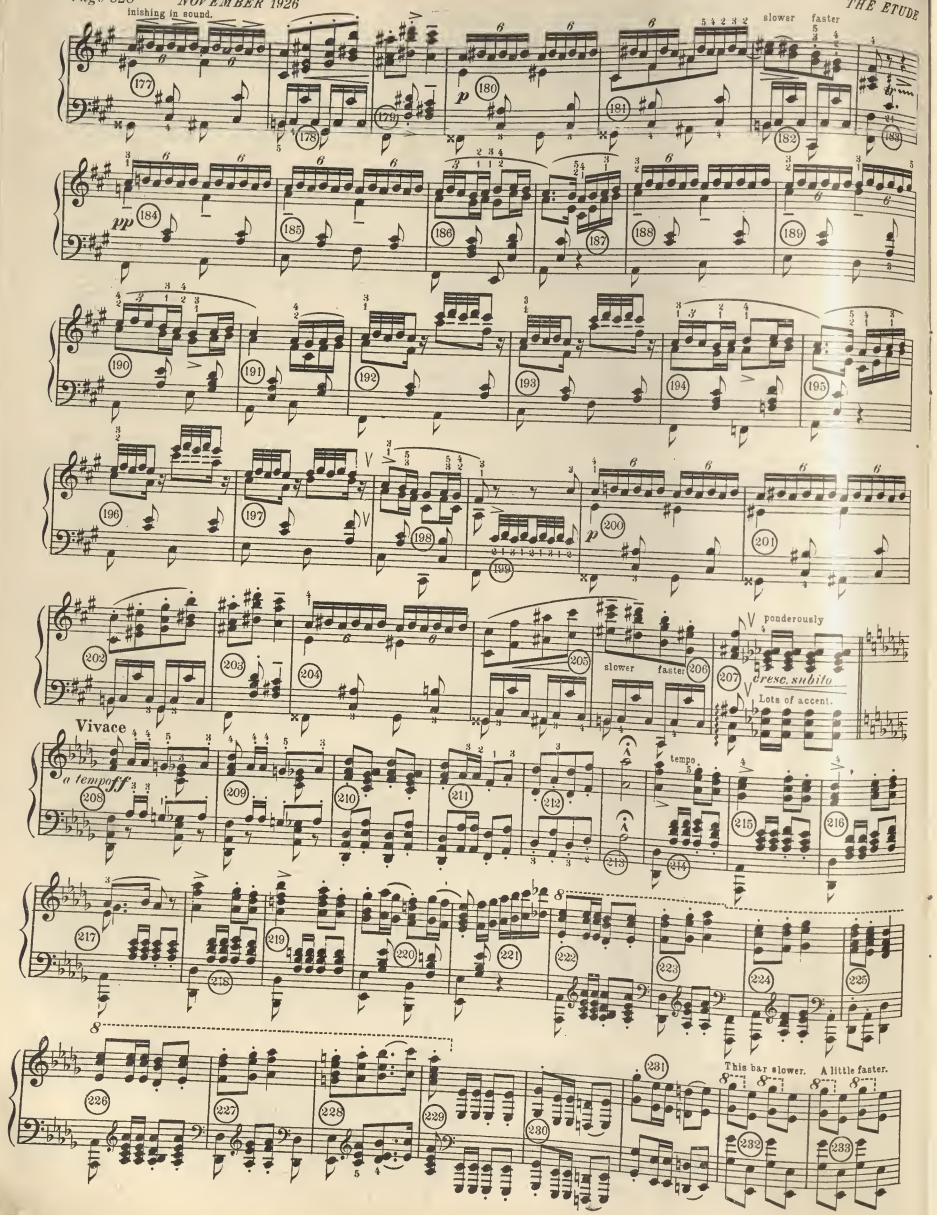
For a Master Lesson on this famous composition, by the celebrated pianist Mark Hambourg, see another page of this issue.

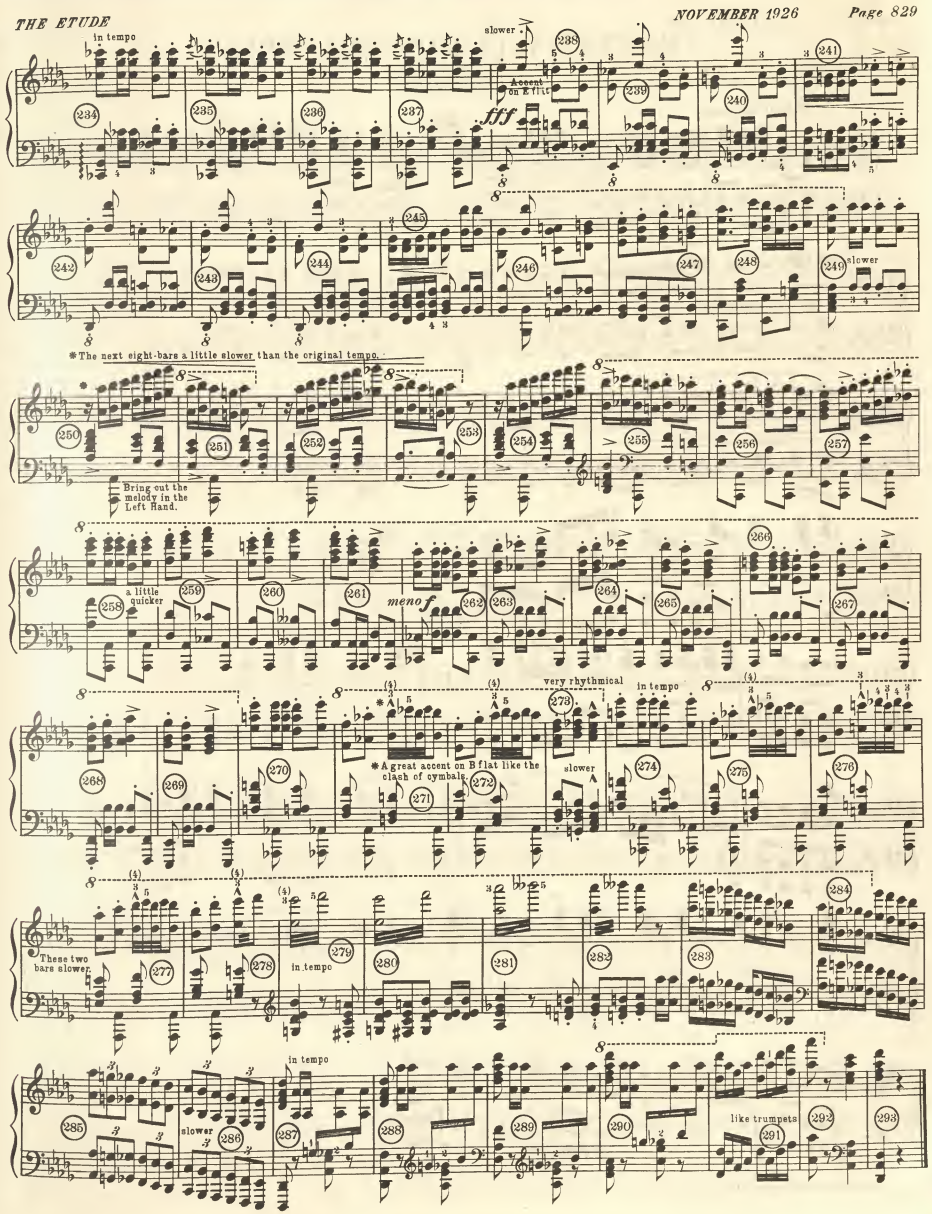
This whole piece must be played very rhythmically, and with variety of tone so as not to become too heavy, and endeavour to impart a Hungarian character to the music.




in tempo
slower
Bring this out well.
deliberately
cresc.
slower
in tempo
slower
Bring this out well.
Bring this out well.
Make as much sound as possible.
ponderous
a little faster
brioso e marcatissimo
sempre staccato
in tempo
slower
TRIO
Bring out the melody. Arpeggios very equal.
The whole fancifully and lightly.
subito dim. rit.
Un poco più tranquillo
R.H.
L.H.
R.H.


These next four bars a little faster and more tone.
sharply
humorously
L.H.
R.H.
Trill long.
Bring out the melody.
cantando
playfully
L.H.
leggiero e sempre staccato
Same as bar 162
R.H.
L.H.
Slight pause
in tempo
decisively
play as many as possible
Sextuples to be played swelling and diminishing
little faster


finishing in sound.
slower
faster
pp
ponderously
cresc. subito
Lots of accent.
Vivace
a tempo
ff
tempo
This bar slower.
A little faster.


in tempo
slower
Accent on E flat
fff
*The next eight bars a little slower than the original tempo.
Bring out the melody in the Left Hand.
a little quicker
meno f
very rhythmical
in tempo
*A great accent on B flat like the clash of cymbals.
slower
These two bars slower.
in tempo
in tempo
slower
like trumpets

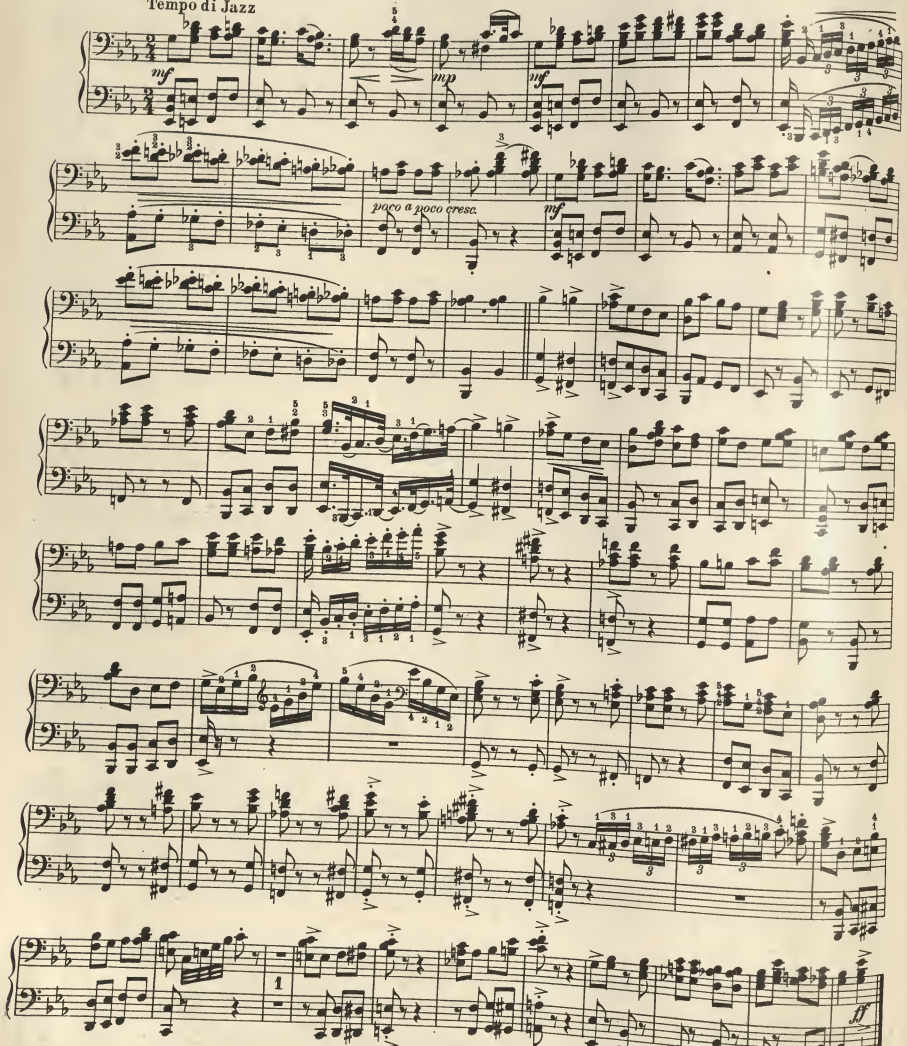
PATTER WITHOUT CHATTER

JAZZ STUDY
SECONDO

C. BLANCO

Genuine "Jazz" but with artistic merit. Not difficult if carefully worked out. Do not hurry, but attack the peculiar harmonies boldly.

Tempo di Jazz

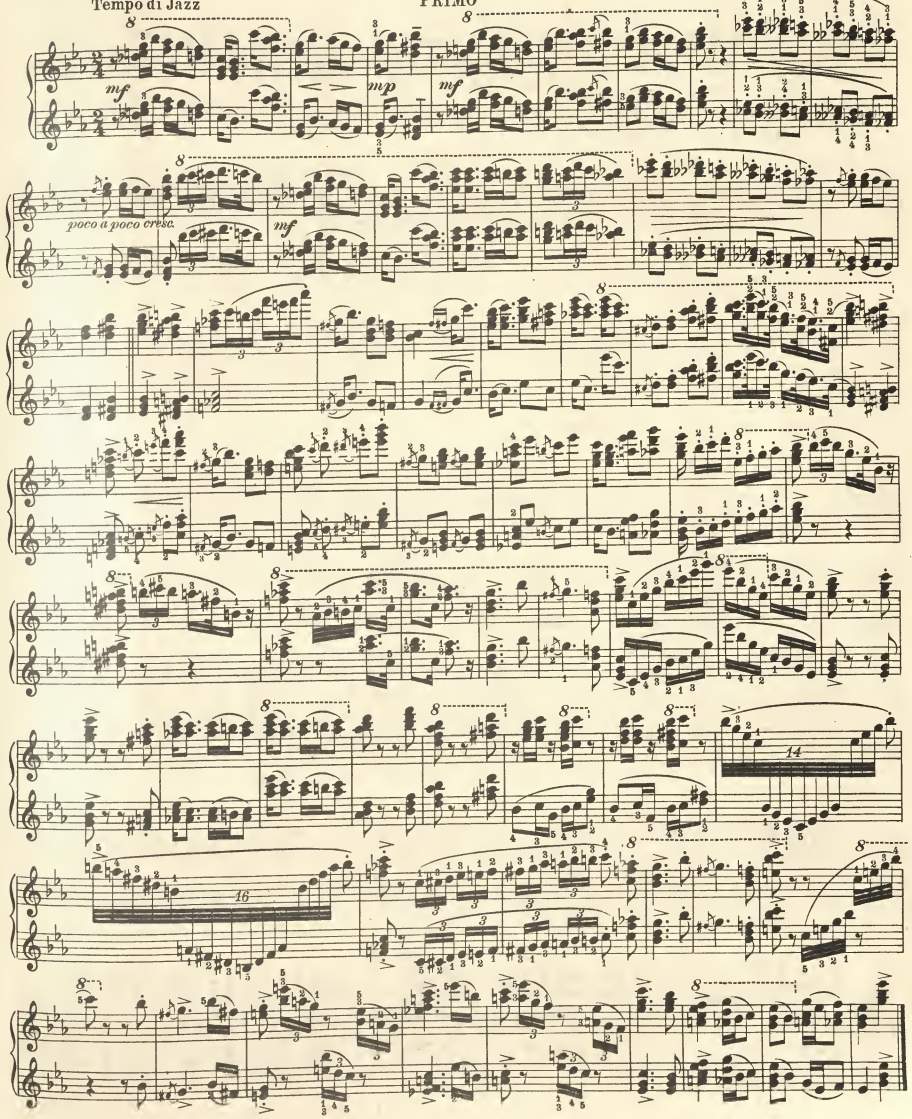


PATTER WITHOUT CHATTER

JAZZ STUDY
PRIMO

C. BLANCO

Tempo di Jazz



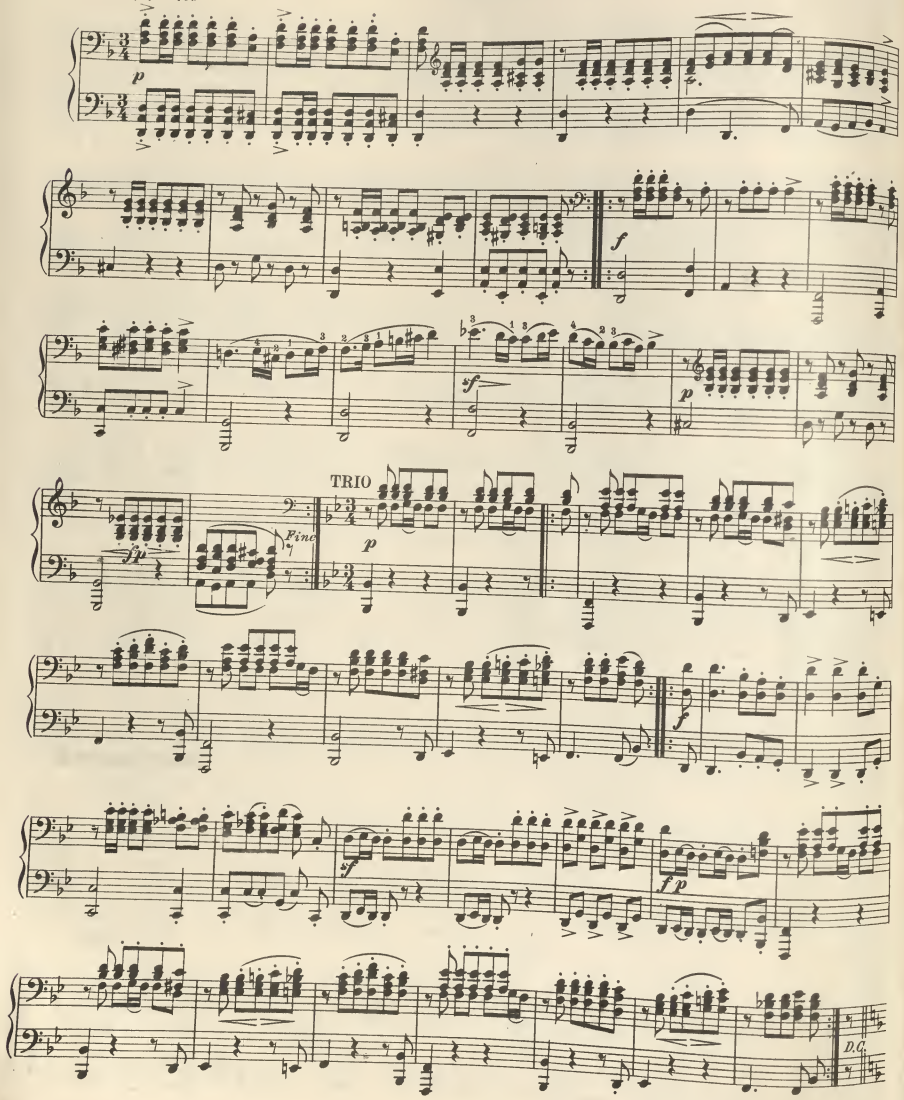
Illustrative of Schubert's fondness for four-hand writing and playing. An original duet.

POLONAISE

SECONDO

FR. SCHUBERT, Op. 61, No. 1

M.M. ♩= 108

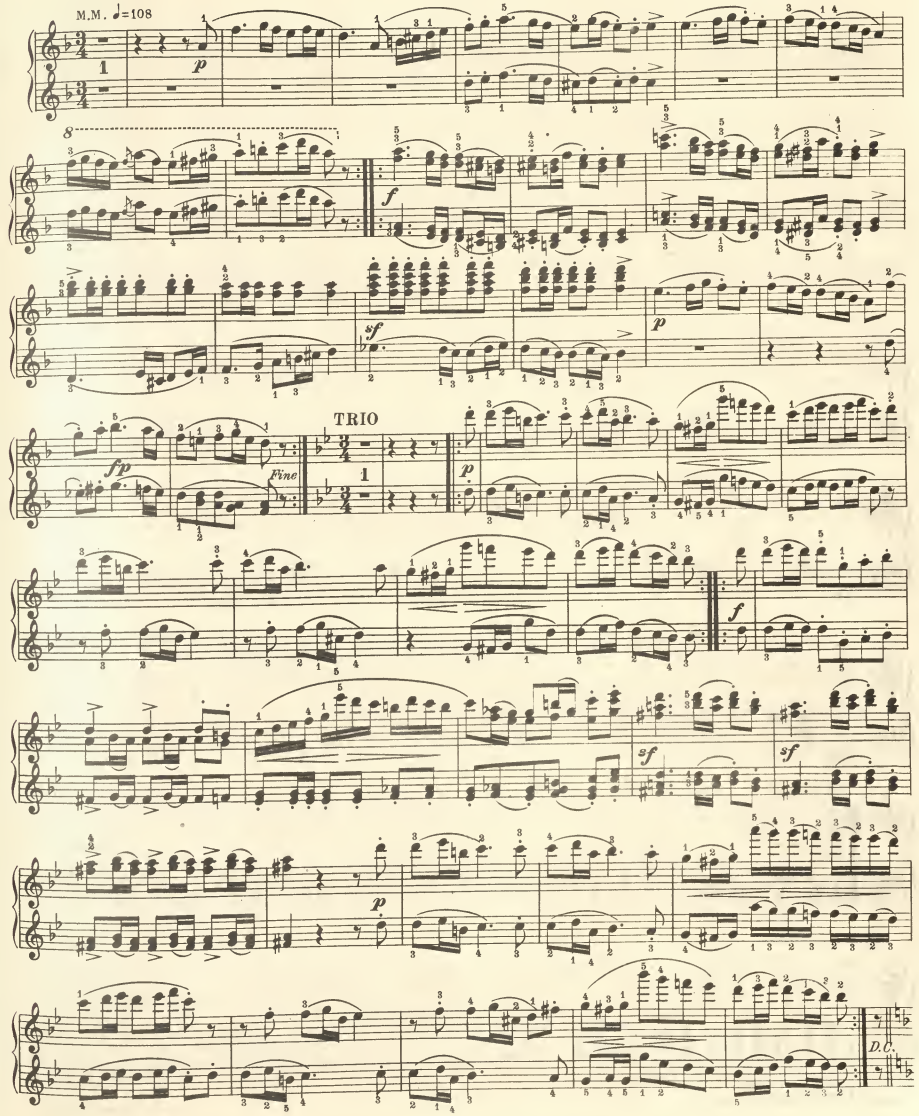


POLONAISE

PRIMO

FR. SCHUBERT, Op. 61, No. 1

M.M. ♩=108

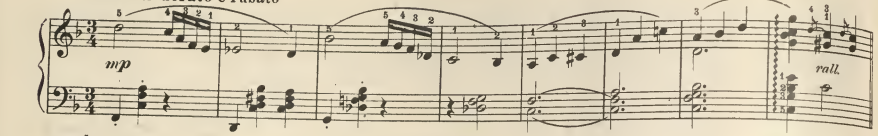


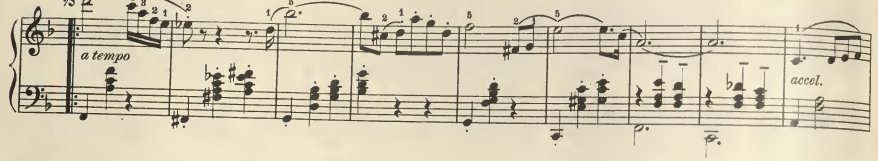
THE QUEST OF PIERROT

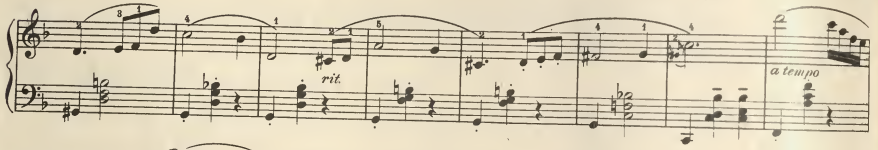
A modern *air de ballet;* to be played in very free time. Grade 3½.

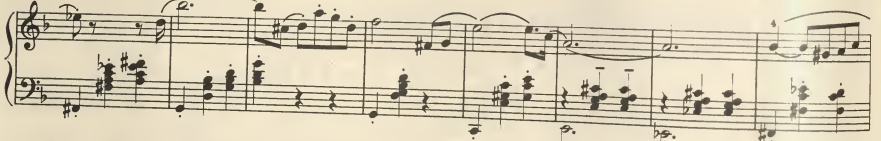
FRANK H. GREY

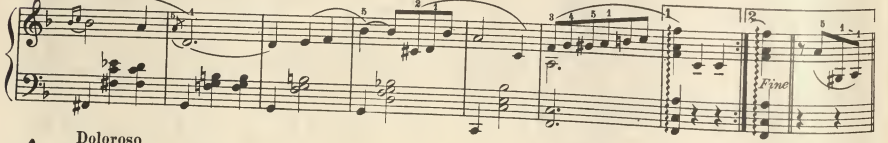
Valse moderato e rubato



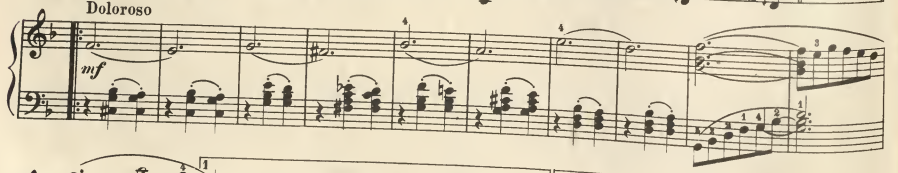


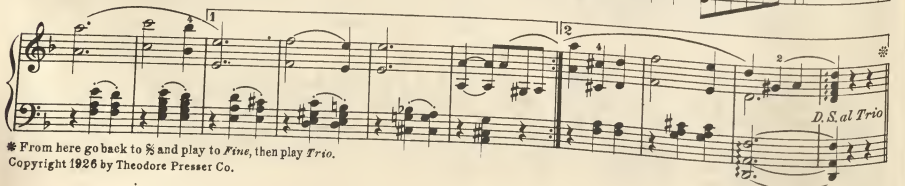






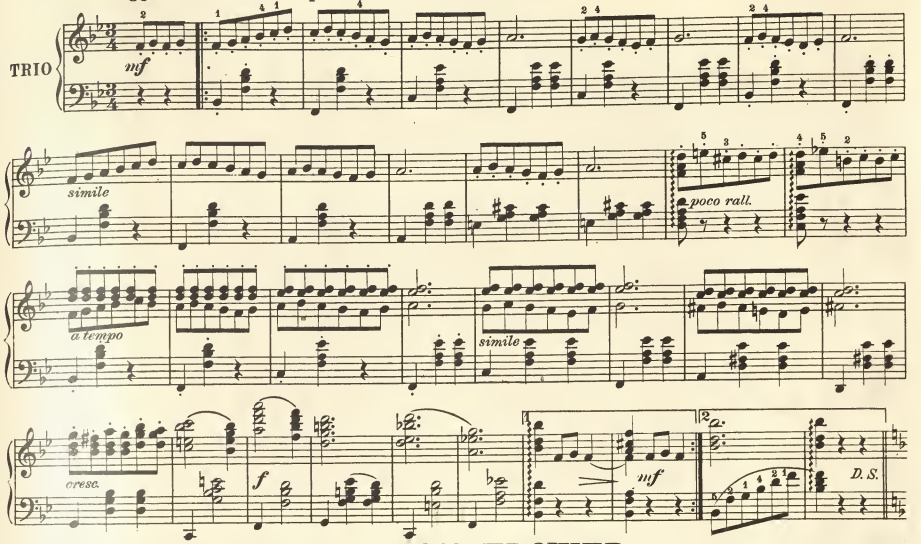
Doloroso





* From here go back to 𝄋 and play to *Fine*, then play *Trio*.

Leggiero e L'istesso tempo



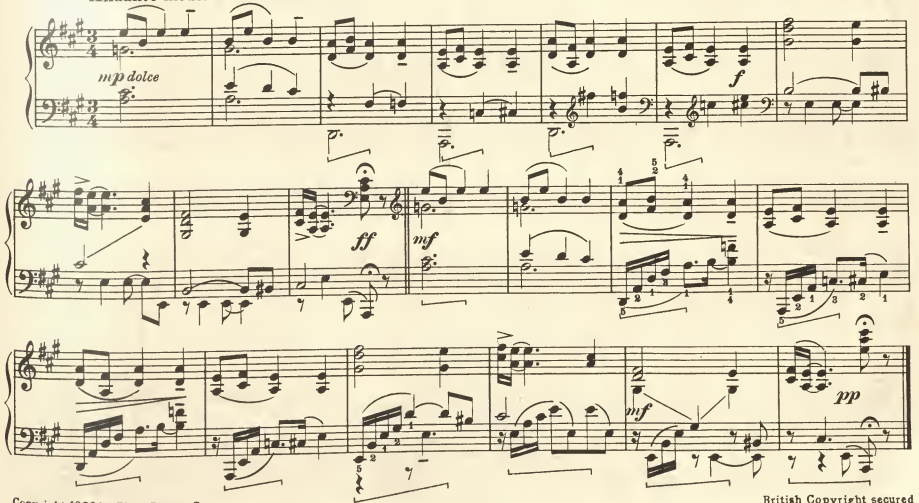
TO A GHOST FLOWER

SAMAWEENO

This is a Menominee Indian Love Song. The Menominee Indians call it "Samaweeno" Dearest Sweetheart, as beautiful as the Ghost Flower. From *Dalles to Minnetonka (Piano Suite.)* Grade 4.

THURLOW LIEURANCE

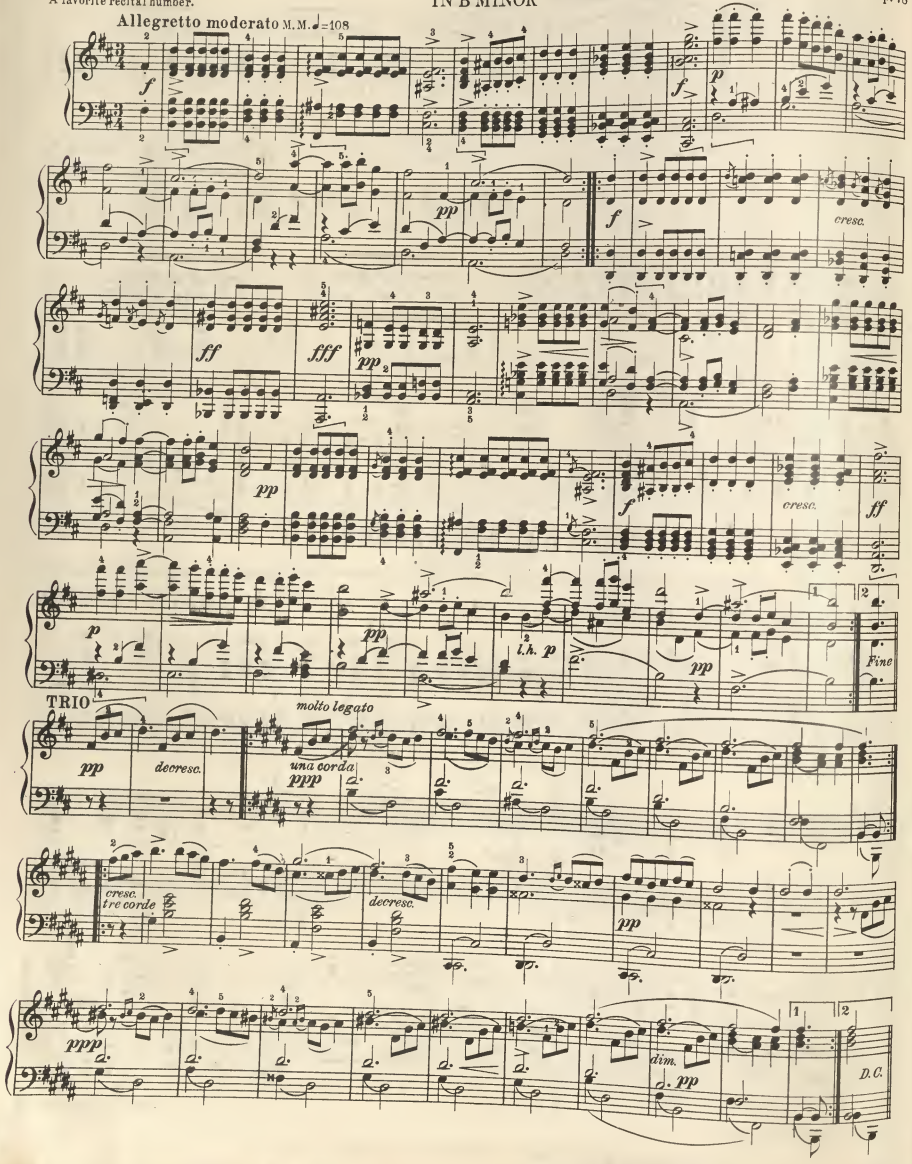
Andante moderato M.M. ♩=72



MENUETTO
IN B MINOR

F. SCHUBERT, from Op. 78

A favorite recital number.



Before buying any Musical *hear the* BRUNSWICK PANATROPE

Leopold Godowsky's recordings will reveal the superb beauty of piano music reproduced by the Panatrope

—joint achievement of
Radio Corporation of America
General Electric Company
Westinghouse Electric & Manufacturing Company
The Brunswick-Balke-Collender Company

the new *electrical* reproducing musical instrument which brings you the music of the new electrical records, and radio, with a beauty you have never known before.

Great artists of the New Hall of Fame

—those whom the present-day public proclaims to be supreme

Michael Bohnen	Richard Bonelli
Karin Branzell	Mario Chamlee
The Cleveland Orchestra, Nikolai Sokoloff, Conductor	
Giuseppe Danise	Claire Dux
Florence Easton	Elshuco Trio
Leopold Godowsky	Josef Hofmann
Bronislaw Huberman	Maria Ivogun
Giacomo Lauri-Volpi	Edith Mason
Lauritz Melchior	
Metropolitan Opera House Orchestra, Gennaro Papi, Conductor	
Minneapolis Symphony Orchestra, Henri Verbrugghen, Conductor	
Marie Morrisey	Elly Ney
New York Philharmonic Orchestra, Willem Mengelberg, Conductor	
Sigrid Onegin	Elisabeth Rethberg
Max Rosen	Friedrich Schorr
Albert Spalding	Richard Strauss
John Charles Thomas	Willem Willeke

—these artists find in Brunswick's "Light Ray" electrical recording (music by photography) reproduced on the Brunswick Panatrope the perfect medium for their art.

THE Brunswick Panatrope marks an epoch in the music-life of the world. It is the FIRST purely electrical reproducing musical instrument.

Electrical reproduction of music means music as it really is. True to life—a musical photograph!

So overwhelmingly beyond anything the world has known is the music of the Panatrope that the first demonstration of this instrument in New York City was the news of the day in the papers the following morning. Critics and laymen agreed that here was by all odds the most remarkable reproducing musical instrument they had ever heard.

The Brunswick Panatrope brings you not only the music of the new electrical records but that of radio as well. It is obtainable either alone or combined in one beautiful cabinet with the Radiola Super-heterodyne. The Panatrope may also be used as the loud-speaker unit for your radio, with musical results equally as superior to what you are accustomed.

This remarkable instrument operates entirely from the light socket; no batteries or outside wires needed.

Until you hear the Brunswick Panatrope you cannot realize the difference between its music and reproduced music as you have known it. It is merely exercising good judgment to refrain from buying anything in the field of music or radio until you have heard and seen this remarkable invention. Otherwise what you buy today, no matter how wonderful it may seem, may fall obsolete tomorrow before this amazing instrument.

Another triumph

The Brunswick-Balke-Collender Company has also developed another musical instrument, as yet unnamed*, for bringing out the music of the new records. In tone quality and its ability to reproduce the entire musical scale, we believe this instrument represents a very great advance over anything in existence, except the Panatrope. Brunswick's new musical instrument dispenses with the electrical mechanism of the Panatrope, and its prices are lower, ranging from $115 to $300 (slightly higher west of Rockies).

**$5,000 for a name*

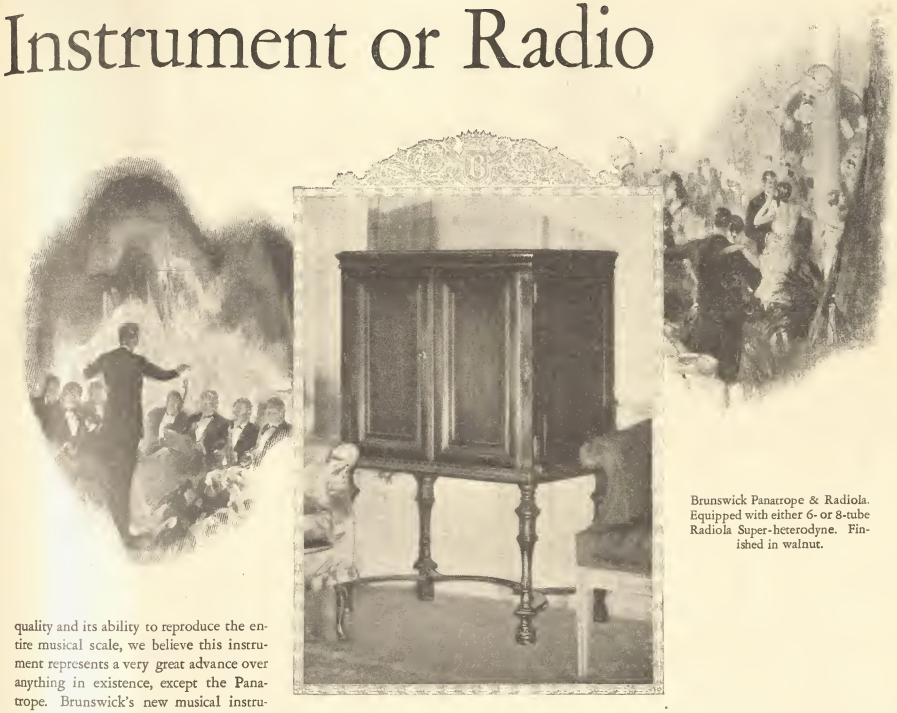
To find a suitable name for the new Brunswick musical instrument we offer 3 prizes totaling $5,000 (first prize, $3,000; second prize, $1,500; third prize, $500) for the best name submitted together with an advertising slogan or phrase not exceeding 10 words describing its music. Contest closes December 15th at midnight. In event of a tie for any prize offered, a prize identical in all respects with that tied for will be awarded to each tying contestant.

Write Dept. P-192 for free booklet describing this contest. Or, ask your Brunswick dealer for a copy. It is not necessary to have the booklet in order to compete, but it may help you immensely.

You can hear the Brunswick Panatrope, the Brunswick Panatrope & Radiola, and the new Brunswick instrument as yet unnamed* at any Brunswick dealer's. If there is no Brunswick dealer near you, write us.

New Brunswick Records by the "Light-Ray" electrical method (music by photography) are now on sale every Thursday.

Instrument or Radio



Brunswick Panatrope & Radiola. Equipped with either 6- or 8-tube Radiola Super-heterodyne. Finished in walnut.

An amazing development in recording

BY old methods of recording, the energy to move the recording needle on a disc of soft wax had to be developed by the actual sound waves entering a horn. Because some sounds, notably in the middle register, had more "needle-cutting energy" than others, it was impossible to record the entire musical scale. Furthermore, the artists had to be arranged in awkward positions and to exaggerate their music.

By Brunswick's "Light-Ray" electrical method of recording (music by photography) a beam of light is reflected on a photo-electric cell from a tiny mirror weighing but 2-100th of a milligram. The slightest sound causes this mirror to vibrate and the beam of light to vary as it plays on the photo-electric cell. Amplifiers "step-up" these vibrations and a recording mechanism registers them. Thus every note is recorded *naturally*. The artists perform with perfect freedom.

We believe the "Light-Ray" electrical process, exclusively Brunswick, makes records unequaled in *naturalness* of tone, yet the Brunswick Panatrope plays *all makes* of records with the extraordinary brilliancy and beauty characteristic of this instrument.

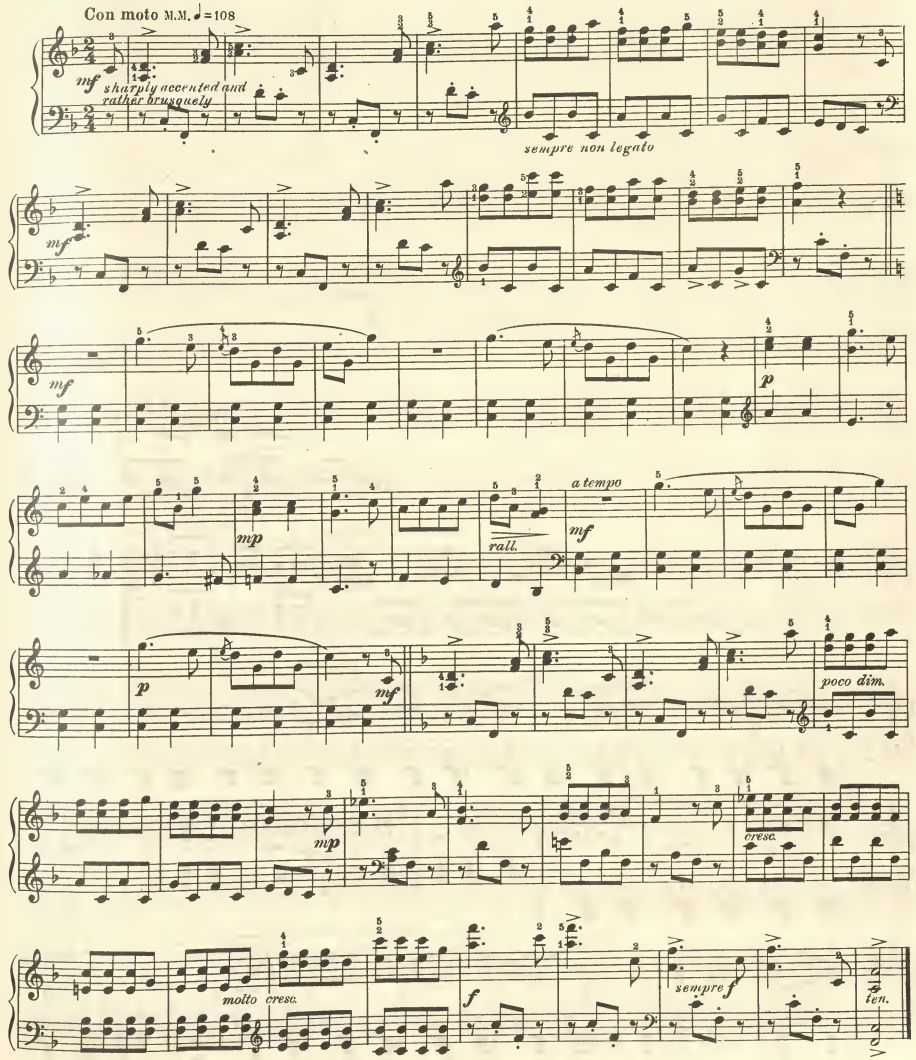
Brunswick

PANATROPES · PHONOGRAPHS · RADIOLAS · RECORDS

MORRIS DANCE

JAMES H. ROGERS

In semi-classic vein. Grade 2½.

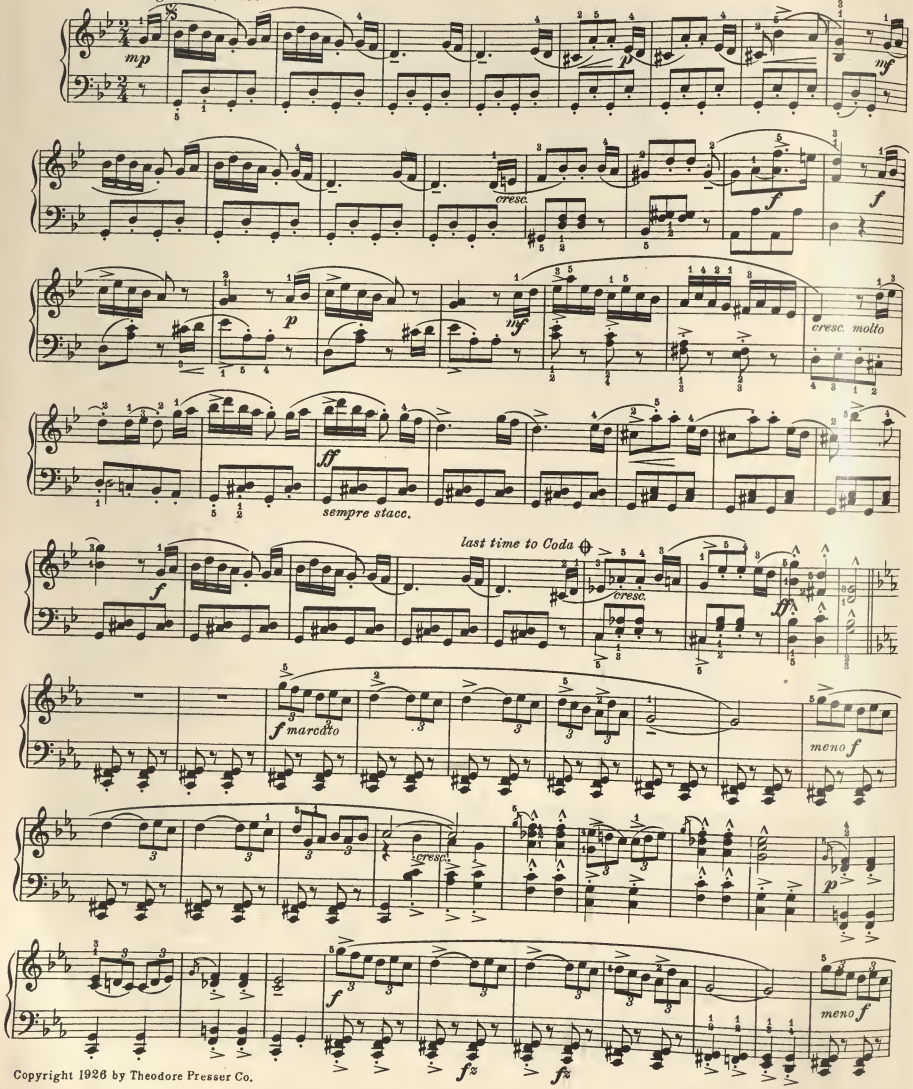


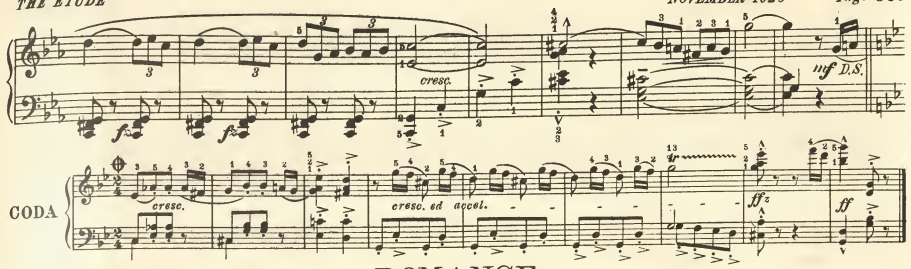
DANCE OF THE MEDICINE MAN

W. BERWALD

Very characteristic. The sharp dissonances in the left hand are merely "crush-notes," written in the modern manner. Grade 3.

Allegro M.M. ♩=126





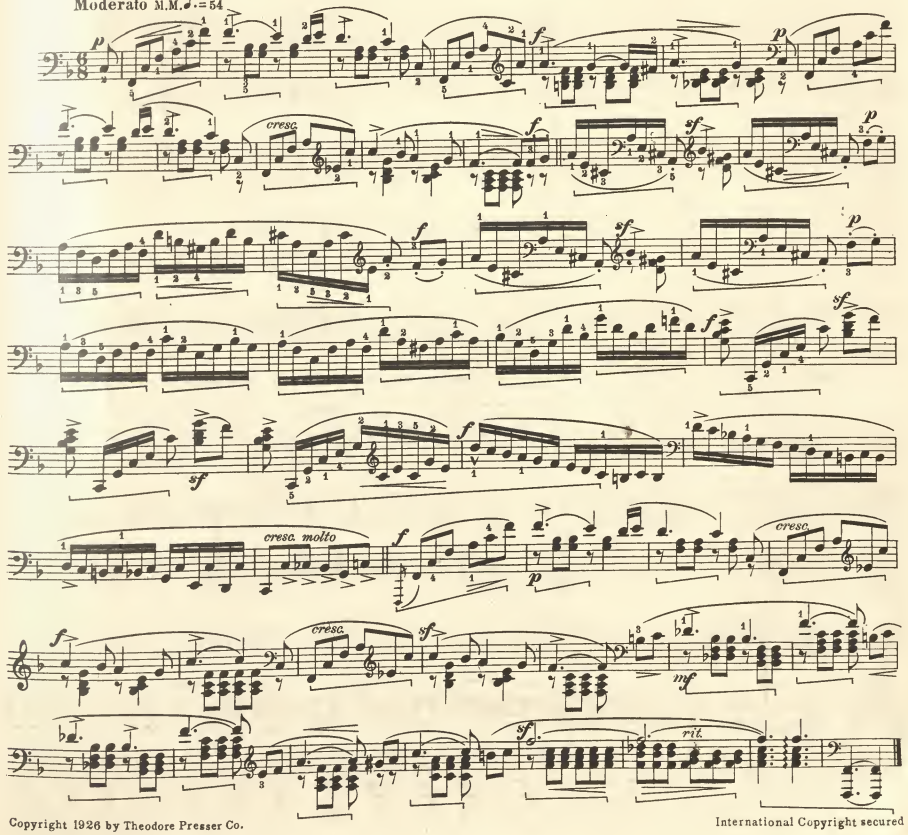
ROMANCE

FOR THE LEFT HAND ALONE

RICH. KRENTZLIN, Op. 105, No. 1

A novelty: the left hand alone, and written on a single staff. Good practice in reading, and in the singing tone with subdued accompaniment in the same hand.

Moderato M.M. ♩.=54



HICKORY STICKS

CHARACTERISTIC DANCE

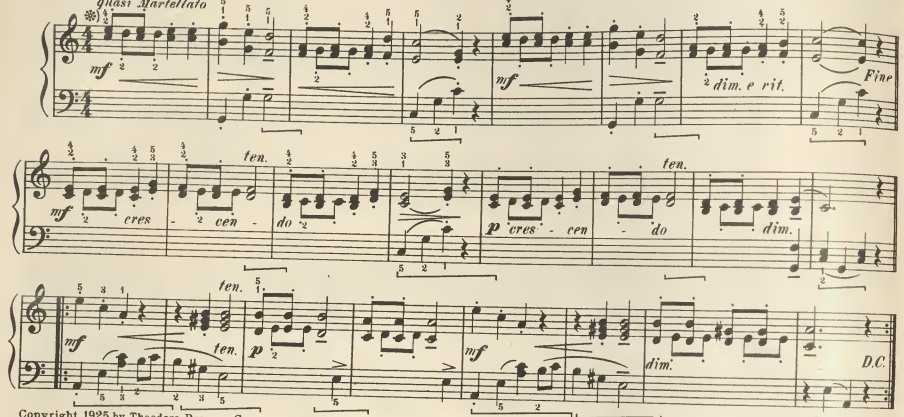
L. RENK

Note Notes with stem down played with left hand.

A study in interlocking and coördination of the hands. Grade 2½.

Tempo ad libitum

quasi Martellato



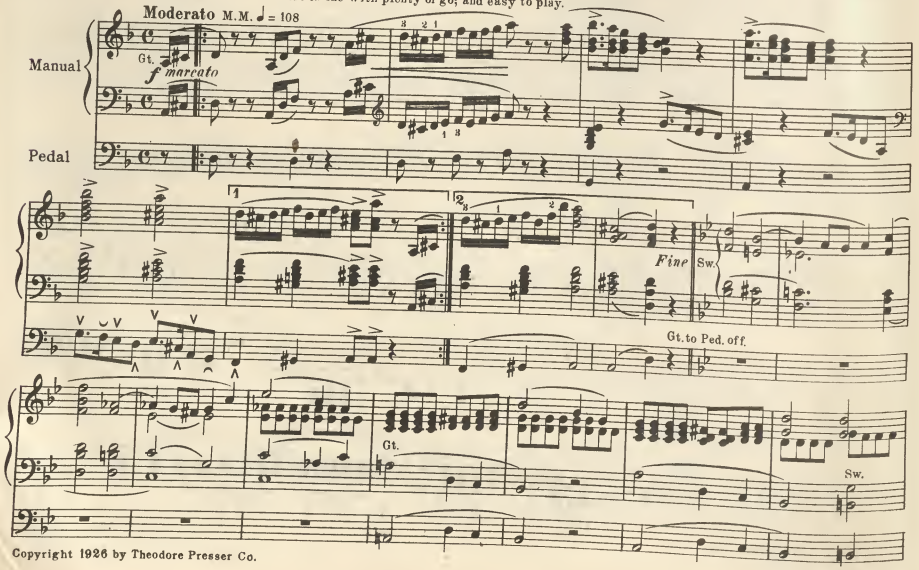
POSTLUDE IN D MINOR

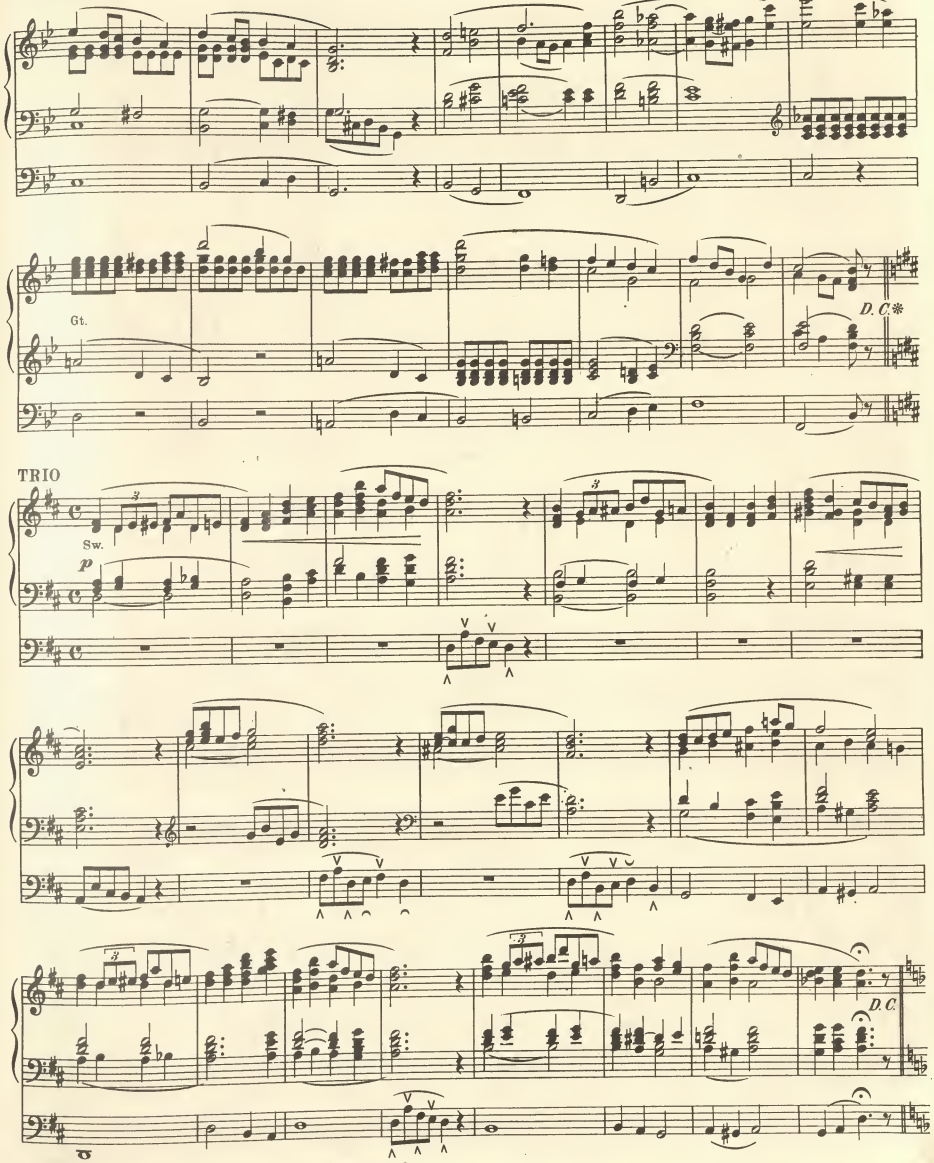
E. S. HOSMER

Registration: Gt. to Octave. Sw. *f* Ped. 16ft. Gt. to Sw. Gt. to Ped.

Too few *Postludes* have sufficient life. Here is one with plenty of go; and easy to play.

Moderato M.M. ♩ = 108





*From here go back to the beginning and play to *Fine*; then play *Trio*.

SERENADE ANDALUSIENNE

MAURICE ARNOLD

A lovely slow waltz, full of warmth and color.

Allegretto M.M. ♩.=63

VIOLIN

PIANO

mp p cresc. mf poco rit. mf slentando dim. p f f sul G mf f f

sul G mf sf mf tr rit. dim. tr rit. p a tempo p a tempo cresc. mf tr mp mf pizz. dim. pp rit. sf

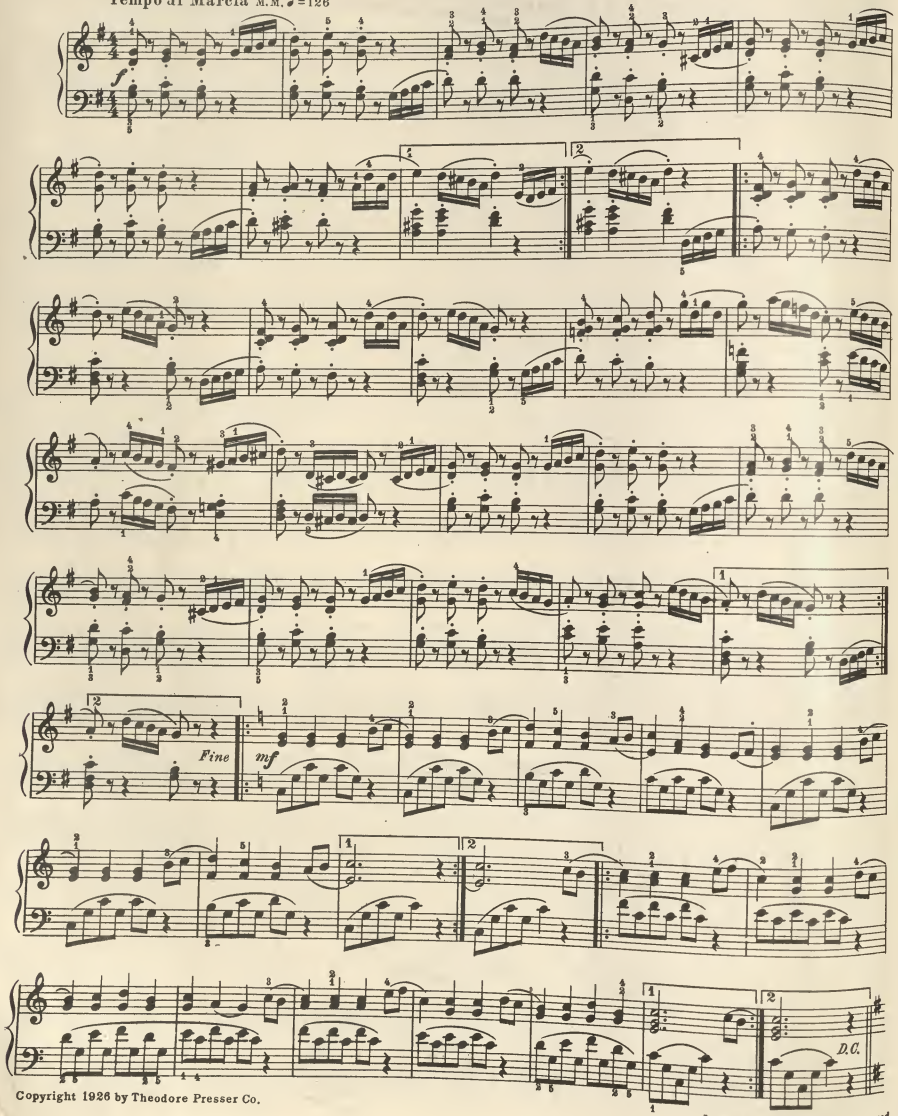
HALLOWE'EN

MARCH

EDMUND PARLOW

Finger-work in the five finger position contrasting with *staccato* chords. Grade 2.

Tempo di Marcia M.M. ♩=126



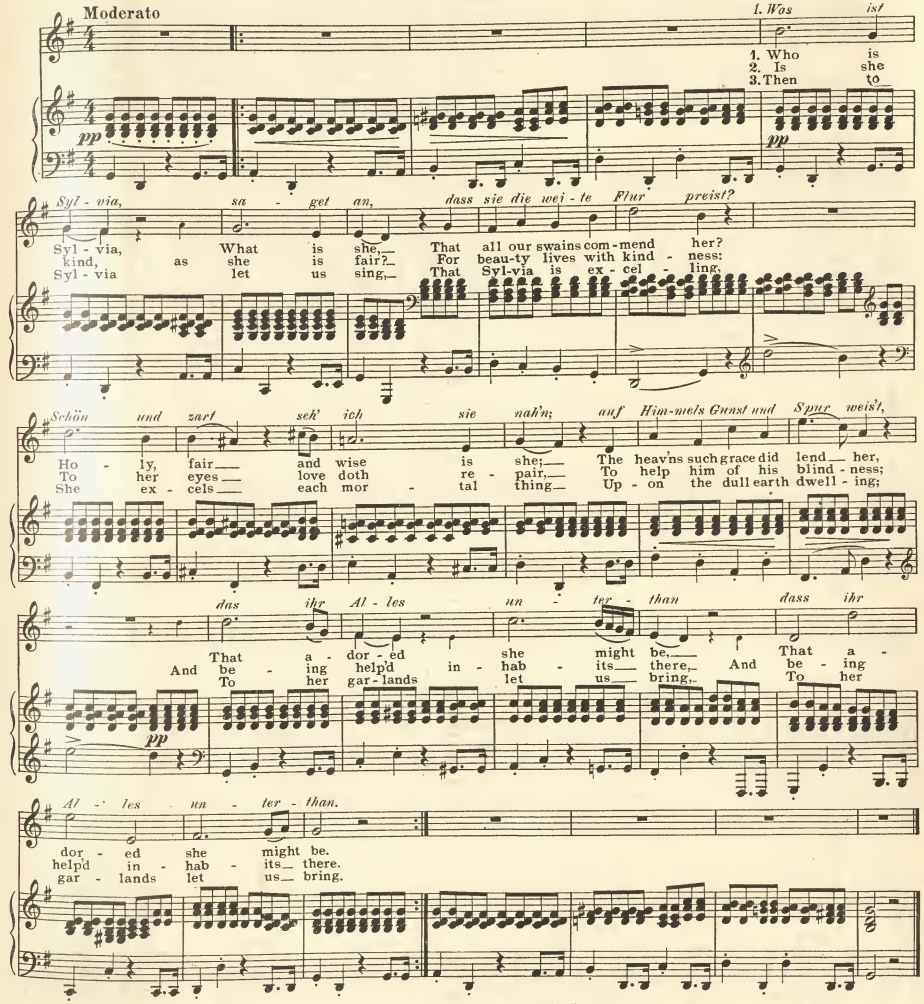
WHO IS SYLVIA?

WAS IST SYLVIA?

WM. SHAKESPEARE
"Two Gentlemen of Verona."

FRANZ SCHUBERT

Moderato

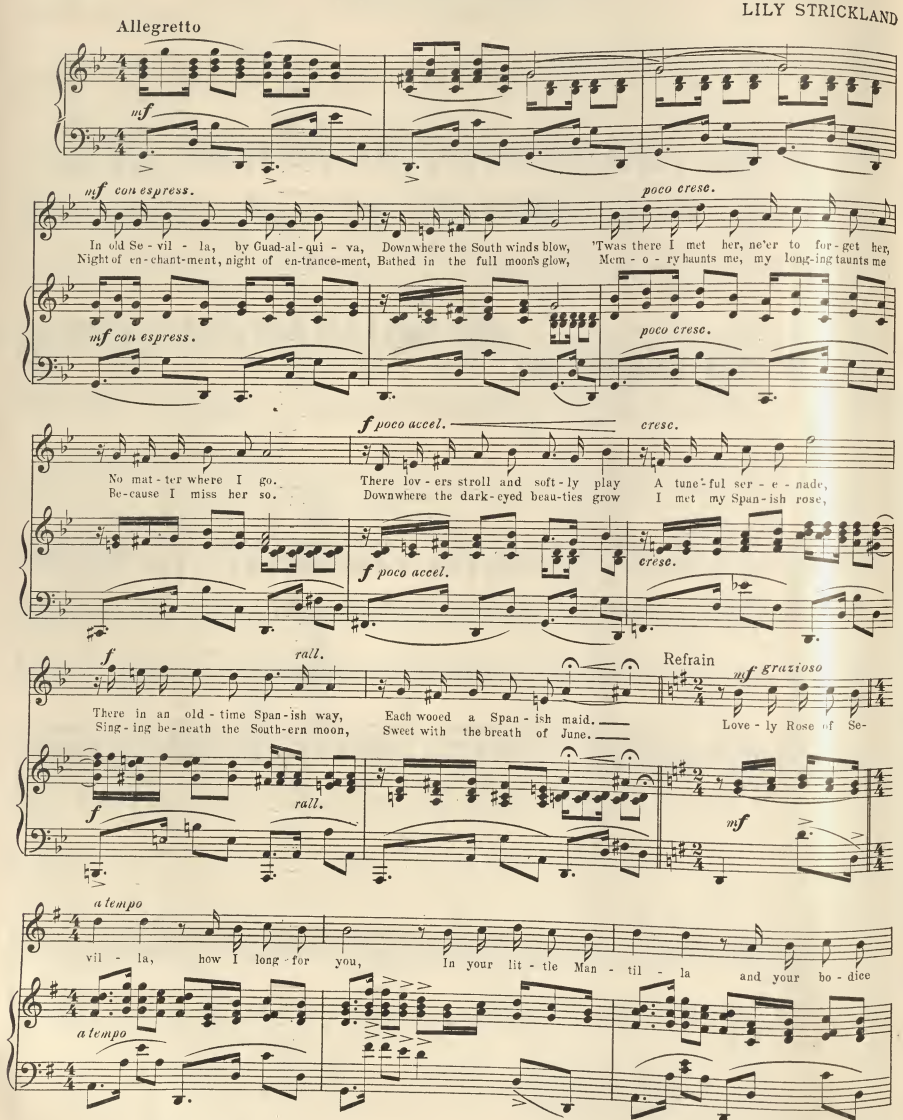


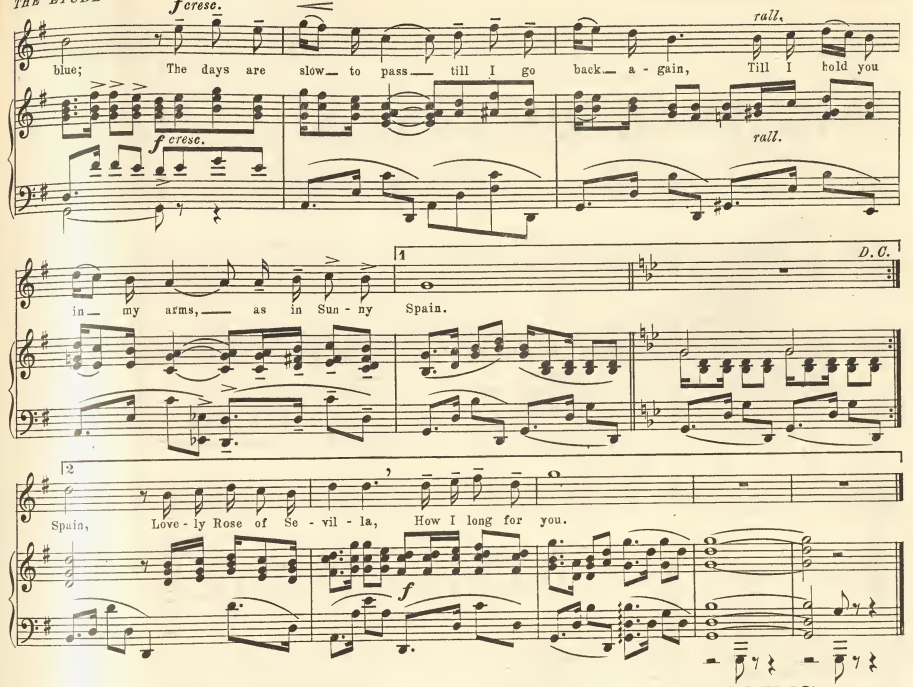
2. Ist sie schön und gut dazu?
Reiz labt wie milde Kindheit;
Ihrem Aug' eilt Amor zu,
Dort heilt er seine Blindheit,
Und verweilt in süsser Ruh,
Und verweilt in süsser Ruh.

3. Darum Sylvia, tön', o Sang,
Der holden Sylvia Ehren,
Jeden Reiz besiegt sie lang,
Den Erde kann gewähren,
Kränze ihr und Saitenklang,
Kränze ihr und Saitenklang.

ROSE OF SEVILLA

LILY STRICKLAND

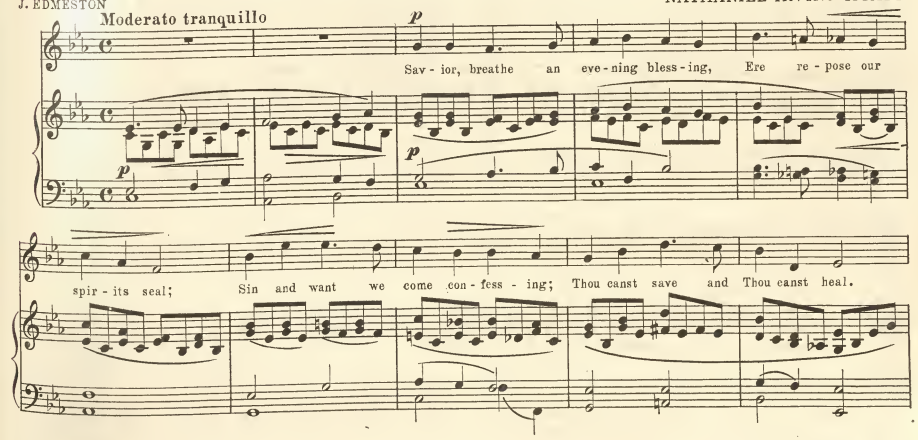


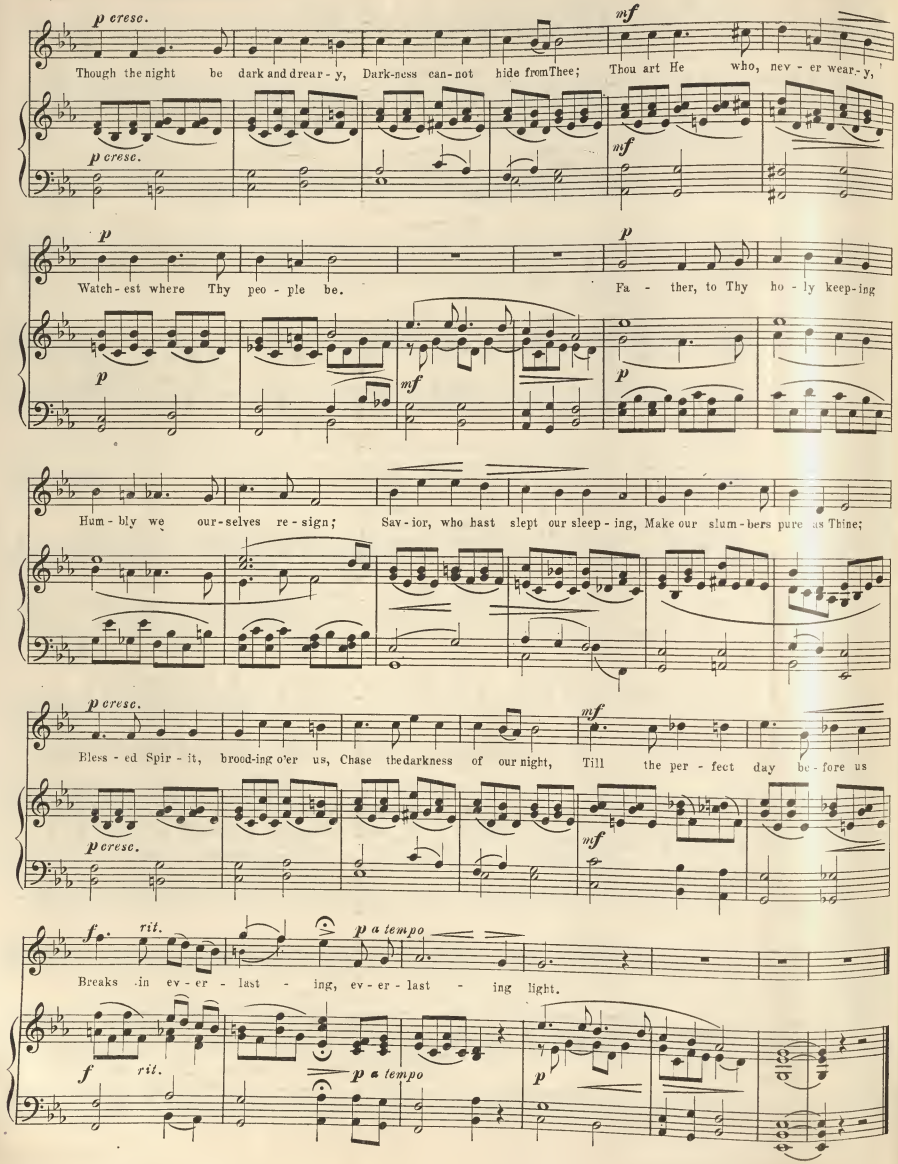


SAVIOR, BREATHE AN EVENING BLESSING

J. EDMESTON

NATHANIEL IRVING HYATT





Educational Study Notes on Music in this Etude

By EDGAR ALDEN BARRELL

Military March, by Franz Schubert.

Comments on this March are not necessary in these columns since, elsewhere in this issue, the world-famous authority, Mark Hambourg, carefully explains in a master-lesson the technical and interpretative difficulties.

Patter Without Chatter, by C. Blanco (*Jazz Study*).

Most so-called "Jazz Studies," you know, quite fail to hit the mark; they are neither good enough music nor good enough jazz to succeed. This *Patter Without Chatter*, on the contrary, seems to satisfy both demands and provides a fine test of one's capacity for syncopated playing.

While examining this composition, the word which kept recurring to our mind was "ingenious" (tattered with an exclamation mark!). The series of seconds in measures 9-10 of the Secondo are ingenious; passage work in the Primo is ingenious; and the whole tonal effect of the piece is ingenious. This study requires quick, deft fingers and a thoroughly relaxed mechanism.

Polonaise, by Franz Schubert.

Use great care to discriminate between staccato and legato passages. In the Primo, in measures 5-8 after the first double-bar, see to it that the left-hand part is clear and smooth. In the Trio notice the Imitation between the hands; Schubert was intensely fond of this trick and often used it.

Schubert showed great good judgment, always, in picking out contrasting themes for any piece. The first theme of the *Polonaise* is broad and beautifully balanced; the four-note theme of the Trio is choppy —admirably suited to the imitative effects employed. This number is extremely characteristic of the master.

FRANK H. GREY

The Quest of Pierrot, by Frank H Grey.

Pierrot is a character willed us from old French farces, which in turn had come by him from the Italians. Originally a valet, he soon developed the appearance and character for which he is now noted—and the white-faced fellow, in white suit adorned with large buttons, who is searching for his Pierrette, is familiar to us all.

Mr. Grey, a short biographical notice of whom appeared in these columns recently, has selected pleasing and piquant themes for his piece. The transposition, up an octave, of the first theme is effective. The section in D Minor—played *doloroso* (sadly)—we may take as descriptive of Pierrot's feelings when his young lady temporarily casts amorous glances at some other gentleman. The right-hand part, in this section, consists mostly of appoggiaturas.

The Trio must be played *leggiero*, and with an absolute lack of the *rubato* suited to the rest of the piece.

To a Ghost Flower, by Thurlow Lieurance.

THURLOW LIEURANCE

This is a little gem, easy technically but very difficult in the matter of interpretation and coloring. The careless performer will judge that, because *To a Ghost Flower* is short, it consequently merits small expenditure of pains. What falsity of logic! The left-hand arpeggios, though not complex, had best be practiced separately.

Minuetto in B Minor, by Franz Schubert.

The octaves must be clearly and cleanly enunciated—and the whole *Minuet* calls for strong accentuation. Notice the good effect (often used by Schubert) obtained by tying the last note of one measure to the first of the next.

The measure before the Dominant Cadence in D—that is, the measure marked *fff* —contains an Augmented Sixth chord. In this composition it should be noted in how many different harmonic ways the composer approaches the same point of rest.

Thematically, the Trio is of more interest, the flowing melody being in splendid contra-distinction to the angular ruggedness of the first theme.

Morris Dance, by James H. Rogers.

The Morris (or Morrice) is one of the famous old English dances, the spirit of which Mr. Rogers has convincingly caught in this little number. His piece is attractive both melodically and rhythmically. In measures 5-8 make the fourths (in the right-hand) non-legato. Non-legato is the half-way house, you know, between legato and staccato.

When the left hand has reiterated fifths —like the oft-repeated C-G of the *Morris Dance*—the effect is called a Drone Bass and is strongly reminiscent of bag-pipes. Always accent a Drone Bass.

Do not make much of a retard on the last five measures of this dance.

Dance of the Medicine Man, by Wm. Berwald.

This is a very active dance indeed; so active, in fact, that when the medicine man finishes it we are certain that he may omit his "daily dozen" for some time with impunity.

In measures 3-4—and similar measures —accent the *first* beat as marked.

WM. BERWALD

In the scale of G Minor, which is the main tonality of this piece, the seventh or leading tone is F sharp; and the lowering of this (which gives F natural) establishes an Indian atmosphere. Oriental music also employs the flatted seventh extensively.

Keep the left wrist loose for the staccato notes.

In the C Minor section—sub-Dominant of G Minor—the right hand triplets add a characteristic touch. Note the telling dissonance in measures 15 and 17 resulting from the simultaneous sounding of D flat and C natural.

The Coda of Mr. Berwald's *Dance of the Medicine Man* is brief but excellent, and continues the aroma of barbarism. Notice the Augmented chord in the next to the last measure; this composer has a great fondness for Augmented chords.

William Berwald was born in Schwerin (Mecklenburg), December 26, 1884; studied under Rheinberger, Bussmeyer and others. From 1889 to 1891 he conducted the Philharmonic Society in Libau, Russia, and in 1892 he came to Syracuse University —at Syracuse, New York—where he is now the head of the department of theory and composition. From this university he received the degree of Mus. Doc. in 1912.

Mr. Berwald has composed in all the forms, and his music has taken many prizes.

(Continued on page 873)

The Singer's Etude

Edited for November by the Eminent Vocal Specialist and Composer

NICHOLAS DOUTY

It is the Ambition of THE ETUDE to Make This Voice Department "A Vocalist's Magazine Complete in Itself"

The Songs of Schubert that Everyone Should Know

By Nicholas Douty

"THE MOST poetic of all musicians," Liszt said of Schubert; and one can imagine the answer of the stern-visaged Abbé to the daring spirit who might, somewhat timorously, venture to ask him, "What are the best of Schubert's songs?" "Study them all," one can almost hear him say, "for Schubert was the greatest song writer that ever lived."

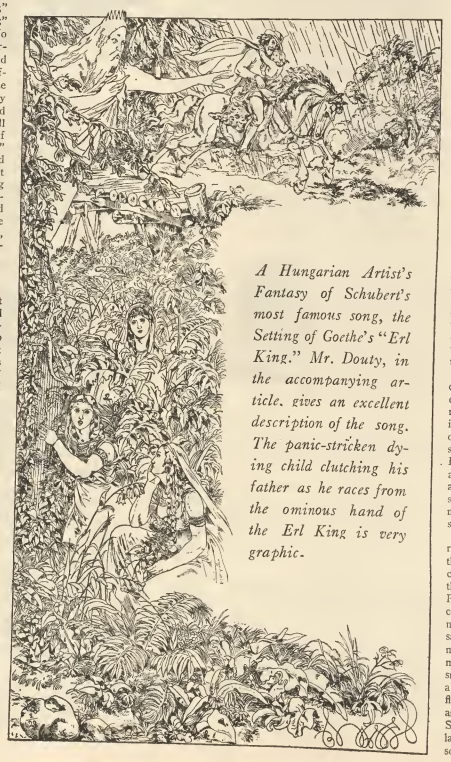
Nor can better advice be offered to the earnest student, even at the present moment. The more than six hundred songs of Schubert are an inexhaustible mine of melody, comparable to those of no other composer. The romantic Schumann, too much in love with his Clara Wieck to be entirely self-critical, wrote here a masterpiece and there a banality. Robert Franz, an old-fashioned gentleman in a faded frock coat and an ancient top hat, composed superb, poetic songs in a style too austere ever to be thoroughly popular. The tangled rhythms of the magnificent lieder of Johannes Brahms require the exercise of an active musical intelligence to appreciate them.

The songs of Schubert, however, are fountains of appealing melody. No man, before or since, was able to capture such an endless succession of lovely tunes. Some are as simple and folk-like as "Turkey in the Straw;" others as homely as "Way down upon de Swanee Ribber;" some as sentimental as "The Red Sarafan;" others as alluring as "La Paloma." No musical education is necessary to understand them: they intrigue alike peasant and lord, child and philosopher. They are difficult to play and they require that the singer shall have at his command every attribute of his varied art. Long-sustained tunes like "The Sea" or "Ave Maria" will tax his breathing and his knowledge of *Bel Canto*. Rapid songs like "The Trout" or some of the "Songs of the Miller" need the lightest tongue action and the clearest enunciation. "Margaret at the Spinning Wheel," "The Erl King," and "The Omnipotent" are intensely dramatic and sound the profoundest depths of emotion. Above all, the singer must be something of a poet, too; for the songs of Schubert are a perfect wedding of words and music.

The Methods of Genius

THE GENIUS arrives at his goal not by the slow processes of thought and education, but by rapid intuitive perceptions impossible for the normal mind to perceive or understand. Often he does not reason, but he jumps to his conclusions with unerring accuracy. Schubert, one of the greatest of musical geniuses, composed with such rapidity that it was not unusual for him to write from four to six songs in a single morning. During their composition his mental concentration was so extraordinary that he appeared to be in a condition approaching clairvoyance or sleep walking, and he seemed to be oblivious to external events. It may be that this combination of genius and clairvoyance enabled him, a poor, unknown, friendless youth, with comparatively little education, to produce, at a very early age, those masterpieces whose impeccable technic, depth of emotion, knowledge of vocal effects, control of form and maturity of style, have never been surpassed.

For example, the first of his truly great songs, "Margaret at the Spinning Wheel," was written in October, 1814, when he was only seventeen. There is not the slightest sign of immaturity, of lack of control here or of understanding of his subject. The tragic story of the young country girl, used as a tool by Mephistopheles to arouse the dormant passion of the rejuvenated Faust; her pure love, her seduction, her misery and shame, are painted with unerring strokes in this short song. It seems as if almost the whole of the first part of Faust were crowded into these few measures. A whirring, monotonous figure in the piano, representing the spinning wheel, accompanies the voice from beginning to end, for even if love is over, work must go on. Only at the climax, where Margaret remembers the ecstacy of their kisses ("And oh, his kiss") is this figure interrupted by a few dramatic, dissonant chords. The whirring figure is then resumed growing ever more and more soft and monotonous; and the song ends leaving Margaret alone, friendless, forsaken.



A Hungarian Artist's Fantasy of Schubert's most famous song, the Setting of Goethe's "Erl King." Mr. Douty, in the accompanying article, gives an excellent description of the song. The panic-stricken dying child clutching his father as he races from the ominous hand of the Erl King is very graphic.

The "Erl King"

THE BEST KNOWN of all Schubert's songs, "The Erl King," was written during the next year, 1815. Spaun tells us that Schubert, all aglow with the beauty of the poem, wrote this very developed and complicated music "as fast as pen could travel over paper." Goethe's famous ballad tells of an anxious father, hurrying his horse homeward, his sick son in his arms. In his delirium the child sees in the moving willows the figure of the Erl King, hears in the murmur of the wind through the trees the enticing voice of the Erl King's daughter. A protruding branch touches him, and his fevered imagination turns it into the icy hand of the Erl King trying to tear him from his father's grasp. The father soothes the child as best he can, urges his tired horse onward still faster only to find when he reaches home that the child is dead in his arms. Again Schubert uses the characteristic motive in the piano as the basis of the entire song. This motive, in triplets

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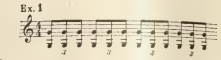
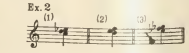


ever repeated, represents the galloping of the horse. Though it varies a little in form and tempo (for no horse can gallop always at exactly the same speed), it slows up and stops only when the journey is done and the courtyard of the father's home is reached. Then in solemn tones the singer recites the death of the child, and two sharp chords ring down the curtain upon the tragedy. This is one of the songs that "Age does not wither nor custom stale." The frightened, tearful voice of the sick child, the soothing notes of the father, the alluring sounds of the Erl King's daughter, sensed rather than heard, the fearful threat of the Erl King, are unerringly depicted in a masterly manner.

The dissonance produced by striking three contiguous tones simultaneously is used here for the first time. Three times it occurs, always higher, louder and shriller, and at its last appearance one feels that the soul of the child leaves its body. This dissonance

Ex. 2



is always sung and played (in triplets) *fortissimo*. It takes a great artist, not a great singer alone, one who has lived and suffered, to present to an audience an adequate performance of this thrilling, tragic, musico-dramatic story. Ernestine Schumann-Heink, great artist and great woman, remains its most wonderful interpreter.

"The Trout," written in 1817, is as light, charming, delicate and happy as the two other songs just quoted are despairing and melodramatic. It tells of a poet, wandering idly by a brook, delighted by the beauty of nature, but somewhat disturbed by the sight of a fisherman angling for a trout. He is reassured because he knows that as long as the water is clear the fish will be able to see the man and will not allow itself to be caught. So the man craftily muddies the brook; and, alas, the trout is soon dangling from the hook.

Again the piano plays a darting phrase, representing the quick, erratic motions of the trout, upon which is superimposed the clearest, lightest, most transparent tune that ever issued from the brain of man. For two stanzas the gambols of the fish continue, and one feels certain that he will not be caught. But, in the third stanza, the same rhythm continuing, the accompaniment changes from a clear major to a mean, cunning minor, as the fisherman sullies the brook, and the voice turns to a wail of regret. Why must pain be inflicted upon any creature, even one so small and useless as a trout, upon so bright a Summer's day? This mood of sadness lasts but a few, brief measures, and the song ends as it commenced, with the darting phrase in the piano and the clear, bright tune in the voice.

A Simple Masterpiece

"DEATH and the Maiden" was written in the same year, and Schubert thought so much of it that he used it again in the second movement of his *D Minor Quartette*. It is one of the simplest of his great songs. A child might play the notes of it and a young girl sing it; but, oh, how much of the pain of living is needed to sound the depths of emotion contained in it! It tells of the coming of Death to a young girl, who, terrified at the vision, cries out for her life to be spared. In solemn, soothing tones Death calms her fears, assuring her that in his arms she shall sleep the last sleep safely and well. Two simple tunes, both in the minor key, one excited and tragic, the other sad (for death is always sad), yet quiet and calm, make up the whole song. At the end, the deep, low tones of the voice and the change of the Death melody from minor to major produce an effect of ineffable peace which few songs can rival.

It is the custom to make a little fun of "The Serenade." Louis Elson calls it a musical bonbon and H. T. Finck declares that it is not one of Schubert's best. The popularity of a song is not at all dependent upon the opinion of the critics; so that one wonders why they do not learn to be more modest in their pronouncements. It is the age-old, ever-new story of the lover strumming his guitar and singing his heart out under his mistress' window. If his voice sounds somewhat sad and his strumming somewhat monotonous here, and if they find no echo in her heart, it may be because Schubert was never a favorite with women. They love the "Beau cavalier," the man of action. Schubert was always the dreamer of dreams. This song is one hundred years young, having been written in 1826.

A Deathless Melody

"AVE MARIA" is a soulful version of the old Latin hymn to the Virgin Mary. Here we have an unforgettable melody, so beautiful in itself that it may be entirely divorced from the words, yet lose little of its effectiveness. Arrangements for almost every instrument and set of instruments exist. One hears it in church, in the movies, in the theatre and in the concert hall, and yet never tires of it. Even the violinists torture it upon the rack of their double stopping, without entirely killing it. Played and sung as Schubert intended it to be, it falls upon the ear like a benediction.

"Hark, Hark the Lark," full of the colors of the sky and the sound of bird voices, and "Who is Sylvia," pure and virginal as a sweet young girl, are set to the marvelous verses of Shakespeare. "Impatience" is the rapturous song of the lover, not sad and pining like "The Serenade," but strong and confident. In the cycle, "Muellerlied," "rivulets dance their wayward round and beauty is born of murmuring sound." "The Omnipotent" is a broad, bold, strong melody, praising in heroic mood the God of Nature and of Life. "The Winter Journey" and the cycle written in 1827 contain "Good Night," "The Linden Tree," "Frozen Tears" and "A Dream of Spring," four gorgeous gems.

One despairs, indeed, of choosing the best of Schubert's songs, because they are all so great. Buy, then, the complete songs of Schubert, in some carefully edited edition, free from mistakes. Study them all in the original German before you proceed to an English translation. You will find your efforts well rewarded, for you will never reach either the top or the bottom of them. They are unfathomable in depth and their melodies reach up as high as the heavens. Schubert may not have been the greatest musician of all, but he was certainly the most inspired.

Messa Di Voce

By L. Huey

THE highest test of production and control in voice building lies probably in the ability to employ the *messa di voce* not only in the medium but also in the high voice. One who is unqualified for the task of writing on this subject will invariably begin by advising that this most important branch of the vocal art be taken up at once. Some even go so far as to claim that to omit it renders its final mastery more difficult. To the rank and file this sounds very reasonable. "The *messa di voce*," said a recent writer, "should be taught from the very beginning."

Then, again, one who does not know his business will from the start associate the study of *messa di voce* with increasing and diminishing the tone on a given pitch. This appears most reasonable because that is exactly what *messa di voce* means—raising the tone from piano to forte and returning to piano on a gradual swell.

This method of practice, however, is not founded on the essential fundamental or foundational principle upon which the *messa di voce* is built. Such premature practice, in fact, retards the pupil's progress to a marked degree. On the other hand, the pupil who is correctly taught from the start, even with the first tone he utters, is laying the foundation for the mastery of this most important branch of vocal technic.

The production of the sustained, pure limpid legato is the foundation of the *messa di voce*. Before one can hope to increase and diminish the tone in anything like an artistic manner one must first be able to control its sustained production *without* increasing or diminishing the volume in the slightest degree, maintaining meanwhile purity of tone and clarity of vowel. Obviously, without the ability to do this, artistic mastery of the *messa di voce* becomes impossible.

Moreover, it is unnecessary, when the voice is properly produced, to approach the study of the *messa di voce* independently at any stage of tone building. The tendency, in the artistic mind, to employ the voice in this manner automatically develops as the technic ripens into an efficient vehicle of thought transmission.

"THE art of interpretation is second only to the creative art in the great field of music and the time, thought and culture necessary to develop it are heavy prices to pay in this age of hurry and short cuts and the buying of somebody's else ideas."—*Gilderoy Scott.*

Musical Pointers *for* Musical Parents

Conducted by MARGARET WHEELER ROSS

"The Etude" takes pleasure in announcing a new column in which pithy paragraphs will appear periodically from the pen of Mrs. Ross, who has had wide experience in this field. Address all inquiries to Educational Service Department (attention of Parents' Department), "The Etude Music Magazine," 1712-1714 Chestnut Street, Philadelphia, Pennsylvania.

Write questions on a separate piece of paper bearing the above address and give your own name and address in full. Answers will be published under only the initials of the inquirer.

Make all questions brief.

No questions except those of general interest to the greater body of "Etude" readers will be answered in this department.

VACATION days are done, the children are back in school, the house is cleaned, the fall sewing well under way, and the busy hand of Every Mothers are getting the children back to their music lessons and systematic practice.

It is more than probable that this will be a trying time for mother. If the lessons have stopped entirely during the vacation period, she may expect the inevitable discouragement of taking them up again, with the loss of facility and the forgotten rudiments.

A friend came recently with an interesting problem; and because, unfortunately, it involves a condition of which too many fond mothers are unconscious, and from which too many good teachers must thereby suffer, it shall be passed on.

Her complaint was that her daughter, ten years of age, who had been taking lessons for more than two years, could not play the most simple composition without stumbling and seemed always in the process of learning something new, never having anything completed. She had changed teachers several times but the condition was not remedied; and she was ready to conclude that all music teachers were either incompetent or especially prejudiced against her little girl.

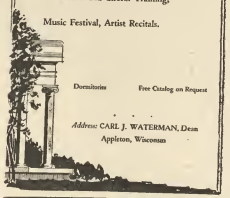
Now I know Betty—an adopted child in a family of people no longer young, with plenty of money, who humor her every whim.

I am positive that here is no question of wrong methods, incompetent teachers, or faulty instruction. Betty is over-indulged and undisciplined; the teacher is changed whenever Betty complains; and Betty is certain to complain if any discipline is attempted.

She is the type that every teacher knows and dreads. The spoiled, humored, petted, dissatisfied little girl who thinks every other pupil's "pieces" are "prettier" than those given her; who wants to try every composition she hears another pupil of equal grade play; and who frets, pouts and refuses to work on those given her, if she is not allowed her will. Being always humored at home and given what she wants, she rebels when her desires are refused and chafes under the unaccustomed discipline. She is the pupil who fails and discredits every recital the teacher gives and who runs off for lessons with somebody else if insistence upon perfect work is demanded. She is the flitting, changeable type who will not concentrate upon anything long enough to master it. She is the sort of little girl who will pertly shake her locks and her skirts and tell you she can have "all the music she wants;" and you know it is true and are helpless.

Now it was my unpleasant duty to tell this mother the truth, and as kindly as I could I tried to make her see that she had it in her own power to remedy the situation. I told her she should not expect the impossible of a teacher, and made her understand that if Betty is to have any satisfaction in a musical future it will depend upon her.

After a heart-to-heart talk I advised her as follows: That at the out-set this fall, having decided upon a teacher, she must determine to stand firm against changing, and to give her unqualified support in every demand made by the teacher; that she must be frank and perfectly honest with the teacher selected, speaking unreservedly of Betty's difficulty, and the history of the many changes and the reasons therefor; that she must acknowledge her own mistake in allowing the condition to exist and determine to coöperate with the teacher to the extreme limit. After explaining the situation she should request the teacher to select some two or three attractive new pieces of Betty's limitations, and some two or three melodious exercises of like grade. Then, together, they should demand that these things be perfectly and artistically learned from the text and at least two of the compositions memorized before anything else is attempted. Furthermore, she should see to it herself that at least ten minutes a day is spent upon scales and finger work of a purely technical quality, and that this work is painstakingly and accurately done. I advised her either to pursue this plan to the letter or to stop wasting her money and Betty's time on music lessons.

Do your part towards making a musical home in a musical America by arranging a feast of music for the nourishment of the mind and soul on Thanksgiving day just as you will provide a feast of other goodies for the gratification of the bodily senses.

"Quo Vadis Piano?"

(Continued from page 807)

with very little definite line and daub it up with the pedal. It is an entirely different matter to take a simple Mozart Sonata or a Bach Fugue or a Chopin Prelude and play these things beautifully. In fact, it may be said that the simpler the piece, the greater the demand upon the musicianship of the performer. The compositions of such composers as Satie, Milhaud, and Schönberg will sometimes allow so very great elasticity of treatment that it is very hard to form a criterion of taste as to whether they are played better in one way or another. In the field of pure music, however, the condition is very different and if one plays a Mozart Sonata badly, all the world knows it in a few seconds. In fact, with the mixture of tone colors in some of the modern orchestral compositions, I have been repeatedly told by orchestral players that some of the modern performers have stood upon the conductor's stand, bâton in hand, conducting their own compositions with apparent satisfaction and delight, although the performers in the orchestra actually knew that these same composers were listening to scores of mistakes through commission and omission upon the part of the orchestra. The question is whether the composers themselves really know what they are doing. This is true all down the line. The simpler the composition, the more difficult it is to perform it well.

"For instance, a medium good player could take Reger's splendid Variations and make it sound well, but I have heard many a so-called excellent pianist play a Haydn Sonata in a way that was very far from being masterly. When you get right down to the subject, a great deal of beauty in pianoforte playing depends upon the clarity, the definiteness of line, the perspective, if one may call it that. Such masters of the pianoforte as Hofmann, Lhévinne, Rachmaninoff and Bachaus reveal the works of the great composers in a way that would have been delightful to the composers themselves.

"The reason why so much piano playing is uninteresting is that it is spread all upon one surface; it has no depth, no character. The themes and the motives and the subjects and the ornamentations are all delivered to the ear as though they came from one kind of a machine. Like a great painting, fine pianoforte playing must have depth. How can this be expressed in words? You perhaps remember the old stereoscope whereby the ordinary photograph was given charm and depth, when one looked at the picture through it. Every well played composition should have this stereoscopic depth, this clarity, this transparence and herein rests the great art of the pianist. With his ten fingers, he must be able to play and bring out the high-lights of the main themes and at the same time subdue in their relative importance, all other themes and accompaniment, and also portray those inevitable characteristics of human beings and composers, such as temper, humor, sorrow, wit, sarcasm, decisiveness and abandon. This explains perhaps why in the editions of the old masters, we find so little in the way of descriptive text printed as marks of expression upon the page. On their manuscripts could not be found such descriptive words as "with energy," "con hilarita," "sur le second plan," "Etouffé," "brusque," "effleurant," "de lontano," or as in some compositions published in England "a little livelier here, please," "very snappy," and so on. The older composers left these things to the fantasy and the imagination of the player. With some of our ultra-modern compositions, often destitute of fantasy, it is apparently thought necessary to mark these things in the text; and the poor pianist is obliged to play the rôle of an actor simulating feelings which are not his and perchance are in effect very far from those of the composer, so that the effect of this upon the auditors will lose all suggestion of flatness or tameness or lack of character. The masterpiece is a living thing, as the spring in all its beauty, to the composer's mind.

Perspective

"AFTER ONE has acquired a sufficient technic, the main object in piano teaching should be to get this purpose, this sense of values, this perspective, in playing. This one cannot obtain through anything but a great deal of thought and practice. This is why so many of the great piano teachers in the past have advised performers to practice more with the mind than with the fingers. Sometimes they have given this advice without telling just exactly what it meant.

"I do not like to pose as a conservative; but really there is no new thought in pianistic art that I am able to advise. The best modern pianistic thoughts are the old concepts of the art, dressed perhaps in new clothes.

"If there is to be a great advance or a significant change in the piano playing of the future, I am satisfied that it will come from the manufacturers before it will come from the composers or the pianists. Indeed, if the manufacturer can produce a piano with new tonal possibilities in the realm of the well-tempered scale, or if a composer can devise new and worthwhile ideas which may be executed through the means of piano playing possibilities of the present, a new style, a new profile and new potentialities of the art will be revealed. Any attempts in any other directions result merely in farce or, at best, transient advances. The really serious musician is not he who vacillates from this to that, just as the flappers of the present day change their dresses and their methods of wearing their hair. The real artist has more sacred and more important ideals to serve.

"Let us wait for the Messiah!".

Self-Test Questions of Mr. Friedman's Article

1. *What ideal was established by the great masters of the past?*
2. *What is the means of charm and individuality in the use of the modern piano?*
3. *Who are the three "most solid" composers?*
4. *Which type of music makes the most exacting demands upon the interpreter?*
5. *Why is much piano playing uninteresting?*

Have You Really Tried It?

By Dorothy Bushell

A BOOK of new pianoforte pieces by any composer is fascinating to a quick sight reader. Is it not tempting to try over a piece that "looks nice?" Not very easy, perhaps, but alluring.

It is natural to pick out all the tidbits; but have you ever made yourself play steadily through a difficult piece which you rejected at first sight? The time is perhaps strange, and, for the first few bars, you cannot get the intended rhythm. You tell yourself that it is not at all tuneful.

But, remember, the composer evidently had some object in writing it. Study the piece well beforehand, working out the time and rhythm. *Seek the motive of the composer.* He took the trouble to write it. Is it not worth while to give it a fair trial?

The Organist's Etude

Edited for November by Well-Known Specialists

It is the Ambition of THE ETUDE to make this Organ Department "An Organist's Etude Complete in Itself"

The Organ and Orchestral Study

By William Reed

ORGANISTS SHOULD possess a theoretical knowledge of orchestral instruments as well as their functions. If to this be added some practical facility in the working of Instrumentation, so much the better. For, apart from other considerations, there are particular reasons for readiness on these points. It may be well to review them.

Arrangements of orchestral works should as far as possible represent the coloring of the originals. But arrangements vary. Some are merely suggestive; others are more particular. In dealing with the latter, the modern organ co-operates with the player through affording, by means of its accessories, facilities for the approximate presentation of the orchestral scores. But even here one needs to be prepared to make the best of things according to the range or limitations of different organs. In order to effect this reasonably well a knowledge of the original coloring is valuable when there is any question of modification or expansion of imitative combinations.

Then again an organist is likely to have to make arrangements for himself, at times, especially in the department of church playing. Another point is that among the listeners at recitals there are likely to be some who are accustomed to hear a proportion of the arranged numbers in their native orchestral settings, and expect an approximate or, at least, suggestive presentation by a recital or cinema organist who, if he is informed sufficiently, can do more than give a performance of the music itself. The same applies, of course, and in an even greater degree to what may be termed *partial arrangements*.

Church Playing

COMPLAINT IS sometimes made by church-goers that they seldom, if ever, hear the resources of their organ according as they are given by the specification of the designer and the guarantee of the builder. Sometimes there may be more than a little in this dissatisfaction. More color is listened for: the regular organ combinations become a trifle monotonous from constant use, proper as they are from a church point of view. But colorings are not unecclesiastical provided that a player has good reasons for making them, and in their making exercises good taste and judgment.

The accompaniment of anthems, solos, concerted numbers, and chanting can be rendered with interest and help by an occasional quasi-orchestral undercurrent. The interest will be obvious and the help will center in the enhancement of voice effects to which may perhaps be added a better appreciation of the music and verbal text. Quiet horn effects, suggested woodwind and strings (either of the latter alone or in combination), a restrained filling-in by the brass—all such are not only legitimate when exploited discreetly but make a difference akin to that between sunshine and shadow, and an unchanging and uniform outlook. Yet, underlying all, the inherent character of the organ will not necessarily be interfered with.

The Small Orchestra in Church

ON SPECIAL occasions a small orchestra is sometimes used to supplement the organ at church services and recitals of sacred music. Here the organist is likely to be confined in the arrangement of the music to whatever aggregation of instruments he may happen to have at his disposal. Such an orchestra will necessarily be limited or varied according to circumstances in its make-up, thus rendering it imperative that the arranger's skill and judgment be equal to requirements. Let us suppose that such an orchestra ranges from ten to fifteen players. What balance is best in the different cases? Let him try the following division which will be found reasonably useful:

Ten players: one flute; one second clarinet (used for harmony only); one cornet; one trombone; the string quintet; to which may be added tympani (or two small drums).

Twelve players: add to the above, one second violin and one second cornet, using the cornets as horns.

Fifteen players: add a first violin and an oboe.

In arranging for any of these aggregations care needs to be exercised in getting a representative orchestral effect, especially seeing that the same be *substantial* without suggesting thickness. "Top and bottom" effects mean not only faulty instrumentation but also poor support.

Then again the treatment of the organ in co-operation with the orchestra will necessarily be different from that of its usual rôle, particularly as regards the imitative registers represented in the orchestra, these being sparingly used—if at all. More attention should be given to filling-in effects that will be *felt*. On the other hand, the string-toned registers may be freely used.

Knowledge of Orchestration Desirable

THE FOREGOING suggestions will seem to include a fairly "large order." They are, however, important—so much so that organists generally should realize the desirableness of being sufficiently informed concerning orchestral matters, theoretically, at least. It goes without saying, of course, that if an organist plays any one of the orchestral instruments a little (even one of the strings), he starts with an advantage easily increased by further study of a subject that is fascinatingly interesting. If he happens to be without any knowledge of orchestral instruments, he should lose no time in acquiring it.

It is best to start with the study of a small work on Instrumentation: then, after mastering the string family, the organist may proceed to the reading of string-quartet scores, and next to the other divisions of the orchestra, using scores of the small orchestra of Mozart and Haydn. Later, he will find time to attend orchestral performances and, with full scores in his hands, read, mark, learn, and inwardly digest actual results. There is no better way of acquiring a good idea of Instrumentation, short of practical work in a good orchestra, whether it be large or small.

The Anthem, Its History and Place in the Service

By Frank L. Sealy, F. A. G. O.

Part 1

IF ONE should make a synopsis of the various musical portions of church worship, the last analysis would comprise the service or ancient mass, the antiphonal chanting of the Psalms, congregational singing and the anthem.

In making a study of sacred praise, one is inevitably drawn into a resumé and acknowledgement of our indebtedness to that ancient people whose religion was antecedent to the Christian faith. To them we are indebted for an important part of our service. I am referring to the Book of Psalms which in one form or another is used by all denominations. Allow me to recall to you some facts which are of interest.

As we all know, the Book of Psalms is a commentary or religious reaction of the author or authors to current events in their own lives, or that of the nation, or reflections on events dim in the perspective of the past as a faded dream; but by the charmed touch of poetry their memory has been kept alive and transmitted to us, unbroken by the long years that have elapsed.

How vital a hold these great outpourings of the soul had on pious Hebrews can hardly be estimated. When Peter in his first Epistle writes: "He that would love life and see good days, let him refrain his tongue from evil and his lips that they speak no guile," he is quoting from the Thirty-fourth Psalm. In Job we find a quotation from Psalm 30, Psalms 120 and 134, sometimes entitled Songs of Ascent, sometimes Songs of Degrees, might be called Pilgrim Songs, and were probably sung by pilgrims on their journey to Jerusalem. Psalms 113 and 114, and others, such as the 136th, refer to the going out of the Israelites from Egypt under the leadership of Moses. Psalm 114, "When Israel out of Egypt came," was supposed always to have been sung at the Feast of the Passover, and probably was sung by Christ and His disciples on that Thursday night nearly 2,000 years ago. The Psalms were called the Book of Praises. David was probably the founder; but the collection was formed gradually and was collected and arranged in Ezra's time, about 536 B. C. They were used in public service and for private devotion. It is inferred from the structure of the Hebrew poetry that they were sung or chanted antiphonally. Only thirty-four were without title, titles such as, first, the Liturgical character of the Psalm; second, the instrument to be used in playing the accompaniment to the Psalm; third, the meter or melody to which it was to be sung.

Hebrew Instrument

It is known that the ancient Hebrews never invented a musical instrument. Every kind they used came from an older civilization, such as their early neighbors, the Chaldeans, and later on the Egyptians. They used stringed instruments, wind instruments and percussion. The exiles at Babylon, who sang "By the waters of Babylon we sat down and wept when we remembered Zion," never forgot the airs consecrated by so many shifting hours, days and years of joy and sorrow; but in the course of centuries, in the enforced sojourn of the Hebrews among strange peoples, and with the dispersion of the Levites, the special guardians of everything pertaining to the service, all knowledge in regard to the instrumental music of the Temple and the Psalm melodies perished. But the words lived.

At a very early period in the history of the church it became the custom, while the priest was preparing the oblation during the celebration of the mass, to sing antiphonally a chant; from this came the motet, and from that came the anthem. The only difference between the motet and the anthem is a difference in style caused by the different period in which the anthem had its birth. Queen Elizabeth early in her reign issued injunctions granting permission for the use of a "hymn or such like song" in churches.

A First Hymn

The earliest record of its use at the chapel royal was mid-Lent Sunday in 1560, about which we read: "And service concluded, a good anthem was sung." In its early state the motet must have been a fairly gay and lively composition, for about 1600 Morley in his introduction to music speaks of a motet as "a song made for the church either upon some hymn or anthem, or in such like," and considers that the name is given in opposition to the other, which they called *cantus firmus*, and which we commonly call plain-song; and the name of moving—"moto"—was given because "it is in a manner quite contrary to the other, which after some sort and in respect of the other standeth still."

Just as in very early times secular melodies and popular ballad airs were often used for the *cantus firmus*, in contrariwise manner the motet, although the music might be solemn enough, was frequently set to very profane words, and to such an extent that the church, corrupt as it was, issued decrees forbidding the use of the motet in the service. Gradually a keener sense of what was reverent and fitting led to the use of words from the Psalms and other portions of the Scriptures—always, of course, in the Latin.

Such was the origin of the motet, and the name was to survive to our own day. The style of the ancient motet was contrapuntal and to modern ears might not appeal. The style of this ancient form has been fairly well imitated in modern times by Mendelssohn in his motet for female voices, "Laudate Pueri;" by Gounod with "A Custodia Matutina Usque ad Noctem," from "Mors et Vita;" in Barnby's "As We Have Borne the Image of the Earthly," and especially Samuel Wesley's "In Exitu Israel." Louis Spohr wrote a number of large choral works which might be called motets, such as his settings of the Eighth, Twenty-third and One Hundred and Thirtieth Psalms. The last three should be better known, as they were worthy of the attention of large choirs.

Above all, as being greater than all, mention should be made of the extraordinary examples of this form by Johann Sebastian Bach, such productions as the five-voiced motet, "Jesu meine Freude," or the colossal eight-voiced one, "Singet dem Herren." Mark the extreme limits of the possibilities of contrapuntal weavings.

Unquestionably one of the most glorious periods in the history of the motet was in the sixteenth and early seventeenth centuries. That was the time when Palestrina, De Lassus and Gabrieli on the continent, and Tallis, Farrant and Byrd in England, were doing their work. It was undoubtedly the greatest period in the history of the world for pure polyphonic vocal writing, an art quite equal to the great work in architecture and sculpture that was being done on the continent by Michelangelo and his fellow workers. Edward Dickinson, of Oberlin, in his invaluable work, "A History of Music of the Western Church," says: "The world has never witnessed a more absorbed devotion to a single artistic idea, neither has there ever existed since the golden age of Greek sculpture another art form so lofty in expression and so perfect in workmanship as the polyphonic church chorus in the year of its maturity. That style of musical art which was brought to fruition by such men as Josquin de Pres, Orlando Lassus, Willaert, Palestrina, Vittoria, the Anerios, the Gabrielis and Lotti is not unworthy to be compared with the Gothic cathedrals in whose epoch it arose, and with the later triumphs of Renaissance painting with which it culminated."

In England this was the period of bluff King Hal, the boy King Edward VI, Bloody Mary, Good Queen Bess, James I, the Scotch pedant and bigot, and Charles I, who "never said a foolish thing and never did a wise one," finally losing his head. It was also the age of Michelangelo and Martin Luther and Shakespeare. It was also the age of great discoveries on land and sea. It was a time when all minds were alert. New land, new worlds, had been discovered; great advances had been made in physical science. It was one of the wonder periods, but a turbulent one.

Recall what happened in those years: England, under Henry VIII, renouncing her ancient allegiance to Rome and becoming, with many forward and backward steps, Protestant. Henry, brought up a strict Roman Catholic, sometimes alarmed, sometimes attracted by the movement led by Luther, one day the recipient of the title of Defender of the Faith from the pope, for his pamphlet attacking Luther, another day sacking and demolishing monasteries and religious houses; at one time professing with enthusiasm his intention to maintain the Catholic doctrines in all their ancient purity, and at another sanctioning the publication of the whole Bible in English.

No wonder many church composers were in a state of mental confusion! They were in danger of being burned alive for using English words, or hanged if, perchance, and taking the chance, they had used Latin.

Many of the motets of this period were written to be used either with Latin or English words. A great deal of the old church music undoubtedly was destroyed when the great religious houses were done away with. We have a number of examples of the culmination of the great motet style, but examples which would have enabled us to trace the gradual growth are missing.

Great revelations in knowledge of the world in which they lived! New ideas in regard to their own physical body! New conceptions in regard to their relationship to their Maker! Why should there not be new modes of expression in music?—*The Diapason.*

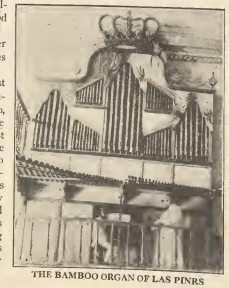
(This article will be concluded in the December ETUDE.)

A Bamboo Organ

THE accompanying picture of a bamboo organ in the Philippine Islands at Las Pinrs, Rizal, was sent to THE ETUDE through the kindness of Sister Marie Claudia of Belgium, who, for years has been a very good friend of THE ETUDE.

The picture was sent to her by another sister in the Philippines who describes the organ thus:

Here is something which will interest you, an organ whose big pipes are in bamboo. It was made more than a century ago, by a Spanish Franciscan Monk, and the natives of a village near Manila. The most ancient (the oldest) have transmitted the secret of the preparation of the bamboo to render it sonorous to the following generation, but they keep it carefully. It is said that one of the conditions is to bury the trunks of the bamboo during several years in the sand. The Father in white is a Belgian missionary, who has, for a long time, been Curate of this village and has had the organ repaired. He is actually our Chaplain and it is to this Church that we go to Mass when we pass a few days' vacation at the seaside at San José de las Pinrs.



THE BAMBOO ORGAN OF LAS PINRS

Wants New Organ Pedal

DR. C. F. REYNOLDS, when giving the presidential address before the Organists' Association, of Liverpool, said:

"There are two very curious facts connected with the calling of an organist which do not apply to that of other musicians, and when we consider them we are constrained to think that organists are perhaps a little bit mad!

"We learn to play upon an instrument which belongs to someone else, and which we can hardly ever hope to possess. And again, we sometimes try to play music which cannot be played. Imagine a person learning to play a piano or violin knowing that he would always have to borrow an instrument every time he wished to practice, and could never have one to call his own.

"When I speak of music which cannot really be played, I refer to certain arrangements from orchestral scores. A difficult pedal passage occurs, employing both feet, which renders the use of the swell pedal impossible, and yet there is a *crescendo* marked. Until the day comes when a method of using the swell pedal is invented, leaving both feet free, this difficulty will remain. These are two points on which an organist is handicapped."—*The Diapason.*

"Through ort a man can get the best out of life. The saving of a country largely depends on its artistic activities. America is artistically alive and, if you want to keep your musicians in England, you have got to show them that you want them here and that music is not a side-line, but vital thing."—EUGENE GOOSSENS.

Organ and Choir Questions Answered

By HENRY S. FRY

President of the National Association of Organists, Dean of the Pennsylvania Chapter of the A. G. O.

Q. I should appreciate very much a list of standard organ books and the names of some new ones, with music of easy and moderate difficulty. Ours is a small two manual organ which has a good variety of stops, a beautiful tone and good balance.

A. You might find some of the following useful for your purposes—

Twelve Pieces for Organ....Theodore Dubois
The Organ Player.....P. W. Orem
Standard Organ Collection
(Parts 1 and 2)..E. E. Truette
Harker's Organ Collection (Vols. 1 and 2)
Five Pieces for Organ.....William Faulkes
The Modern Organist.....H. R. Shelley
Organist's Offering for Church and Recital..P. W. Orem
A Book of Organ Music.....J. H. Rogers
Organ Repertoire.....P. W. Orem
Thirty Offertories for the Organ..J. H. Rogers
The Contemporary Organist....C. H. Morse
The Church Organist.....C. H. Morse
Album of Transcriptions for the Organ..H. J. Stewart

A recent publication, "The Organist's Handbook" by Gillette, gives quite a lengthy list of organ books, and in quite a number of instances includes the contents of the book.

Q. In some organ music which I have I find two kinds of signs indicating the heel and two kinds of signs indicating the toe in the pedal part sometimes in the same piece. An example of this is "Offertory," by W. G. Apelt, page 11, in "Organ Melodies," by C. W. Landon, in which I find for the right toe both V and ∧ and for the left heel both ⊓ and ⊔. Would you kindly tell me the difference in meaning?

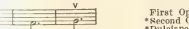
A. The following marks are sometimes used to indicate pedalling—notably in the American Edition of Guilmant's Organ Works:

V ⊔ ∧ ⊓

Left Toe Left Heel Right Toe Right Heel

all placed below the staff. We do not, however, approve of this marking as it is not easy to read quickly.

At present, the more frequently used method of indicating the pedalling is to place the marking over the staff when right foot is to be used and under the staff when left foot is to be used. V or ∧ is used to indicate toe and ⊓ or ⊔ is used to indicate heel. The pedal marks you refer to in the Agate Offertory are no doubt an error, and the passage near the bottom of the page you specify should be marked:



Q. Will you please give the names and addresses of all manufacturers of reed organs in the United States and Canada? Which of these manufacture multiple manual and pedal bass organs? Can about how much can such an instrument be acquired?

Can you recommend some books on the building, repair and tuning of reed organs?

Can reeds be voiced in the same sense that pipes are voiced, i. e., can they be made to imitate various instruments truly?

How are reeds tuned? Is it true that once a reed organ is tuned it never gets out of tune?

Why are there not more reed organs built on the same plan that pipe organs are built; that is, why do they not sometimes substitute reeds for pipes? It would be a great saving in space and expense. Is there any firm in America that builds reed organs to specifications in the manner that pipe organs are built?

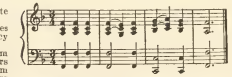
A. So far as we know the only builder engaged extensively in the manufacture of reed Organs (except small portable ones) is the Estey Organ Company of Brattleboro, Vermont, who also manufacture multiple manual and pedal-bass reed organs. These instruments range in price from $620 to $1275. We cannot give you the names of any books pertaining to building, repair and tuning of reed organs. Perhaps the firm mentioned can give you advice along these lines if you will write them.

Reeds can be voiced to vary somewhat in tone color, but not to the same extent as pipes. In tuning reeds they are scraped on the heel to flatten them and on the tip to sharpen them. We do not think it true that once a reed organ is tuned it never gets out of tune—though it is probably true that they do not give much trouble so far as tuning is concerned. As the tone of a reed organ is not as satisfactory as that of a pipe organ, they are not as extensively used. The firm mentioned above would probably build a reed organ according to a suggested specification. We would suggest your writing them fully for the information you wish, as their long experience will enable them to answer more intelligently on the subject than we can.

Q. I am playing for church services on a pipe organ which has several much used pedal keys in bad condition. It will probably be several months before an expert tuner will be available. Is there any way of playing the hymns which will be an effective substitute for the generally accepted method—that of playing the bass notes with the pedals?

A. There is no entirely satisfactory way to accomplish what you desire. You may, however, improve matters somewhat by playing your hymns in the following manner (using the first line of the well-known hymn-tune "Hursley" as an example) Soprano, Alto and Tenor parts being played with the right hand, the Bass part with the left hand.

Ex. 1



It is sometimes necessary to rearrange the parts slightly when the right hand cannot play the tenor part where written—for example, the last line of the same tune may be played as follows:

Ex. 2

These examples are given to show distribution of notes and on the organ would not be played exactly as written, as many of the repeated notes might be tied over with better effect. It must also be understood that this method is suggested only as a "makeshift" and it would be advisable to have the pedal board trouble remedied as soon as possible.

Q. Would it be possible for you to give me specifications of what you should consider a good three manual church organ to cost around ten thousand dollars?

A. A three manual organ built by a good, reputable builder, for the amount you name would necessarily be rather small. The following specification might suit your purpose, though, of course, we should prefer a larger instrument if funds were available. This specification may even exceed your figure somewhat.

GREAT ORGAN

First Open Diapason	8 ft.	73 Pipes
*Second Open Diapason	8 ft.	73 Pipes
*Dulciana	8 ft.	73 Pipes
*Melodia	8 ft.	73 Pipes
*Flute	4 ft.	73 Pipes
Octave	4 ft.	73 Pipes

*Enclosed in Choir Expression Box.

Swell to Great 8 ft.
Swell to Great 16 ft.
Swell to Great 4 ft.
Great to Great 16 ft.
Great to Great 4 ft.
Great Unison.

SWELL ORGAN

Bourdon	16 ft.	73 Pipes
Open Diapason	8 ft.	73 Pipes
Stopped Diapason	8 ft.	73 Pipes
Aeoline	8 ft.	73 Pipes
Salicional	8 ft.	73 Pipes
Vox Celeste	8 ft.	61 Pipes
Harmonic Flute	4 ft.	73 Pipes
Piccolo Harmonic	2 ft.	61 Pipes
Oboe	8 ft.	73 Pipes
Cornopean or Vox Humana	8 ft.	73 Pipes

Swell to Swell 16 ft.
Swell to Swell 4 ft.
Swell Unison.

CHOIR ORGAN

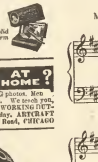
Open Diapason	8 ft.	73 Notes (from Great Second Open Diapason)
Dulciana	8 ft.	73 Notes (from Great)
Melodia	8 ft.	73 Notes (from Great)
Flute	4 ft.	73 Notes (from Great)
Clarinet	8 ft.	73 Pipes

Swell to Choir 8 ft.
Swell to Choir 16 ft.
Swell to Choir 4 ft.
Choir to Choir 16 ft.
Choir to Choir 4 ft.
Choir Unison.

PEDAL ORGAN

Open Diapason	16 ft.	32 Pipes
Bourdon	16 ft.	44 Pipes
Second Bourdon (or Flute Bourdon)	16 ft.	32 Notes (from Swell) 8 ft. 32 Notes (from Pedal

Swell to Pedal
Swell to Pedal 4 ft.
Great to Pedal
Great to Pedal 4 ft.
Pedal to Pedal 8 ft.
Balanced Swell Expression Pedal.
Balanced Choir Expression Pedal.
Balanced Crescendo Pedal (not visibly affecting registers).
Sforzando Pedal (not visibly affecting registers).

Usual mechanical accessories, such as combination pistons, combination pedals and so forth. All combination pistons and pedals to be adjustable from the organ bench and to visibly affect the registers.

Question and Answer Department

Conducted by

ARTHUR DE GUICHARD

Always send your full name and address. No Questions will be answered when this has been neglected.

Only your initials or a chosen nom de plume will be printed.

Make your questions short and to the point.

Questions regarding particular pieces, metronomic markings, etc., not likely to be of interest to the greater number of ETUDE readers will not be considered.

To Cancel or Not to Cancel Accidentals: that is the Question.

Q. Is it the best musicianship to cancel accidentals of a previous measure by writing in the proper flat or sharp in following measure; is it not calculated to confuse; and is it not quite generally understood that an accidental applies only to its measure unless repeated in the next?—G. L., Beaumont, Texas.

A. Your statement of the rule as to accidentals is correct, that is: "an accidental applies only to its measure"—except in the case of a note so altered occurring on the last beat of a measure and being repeated on the first beat of the next measure. In this instance the accidental is understood to have force without being written again. However, the modern practice is to indicate all accidentals; it avoids confusion.

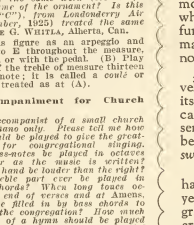
How to Transpose.

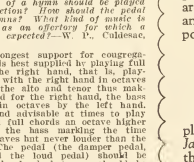
Q. I am an accompanist but a poor one seeing that I cannot transpose. Accidentals trouble me even in simple things. What is the best way for me to proceed?—R. C., Portland, Oregon.

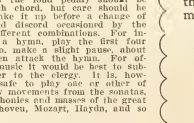
A. This question is too important and too wide in extent for adequate treatment in this department. The subject shall be fully treated later. For ordinary transpositions of a degree of a half-tone ascending such as from flat signatures to sharp signatures and *vice versa*, it may suffice to say that all that is necessary is to ignore the group of sharps or flats at the beginning of each stave, substituting for it (in your mind) the signature of the new key. If the original key is in flats, the accidentals occurring therein will be changed: sharps to double-sharps, naturals to sharps, flats to naturals, double-flats to flats. If the original key is from sharps to flats, descending, the accidentals occurring will be changed: sharps to naturals, double-sharps to sharps, naturals to flats, flats to double-flats. Example:

Chopin, Prelude, Op. 28, No. 6

Measures 6–9



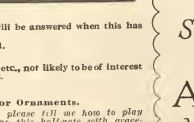




To play the foregoing at sight, ignore the two sharps, imagine the signature to be D flat (five flats) and play the accidentals as though sharps were naturals, naturals flats, and the double-sharp a sharp. All other notes are played as in the key of D flat: practice its scale.

Grace-notes or Ornaments.

Q. Will you please tell me how to play such a figure as this half-note with grace-note from the fifth measure of Grieg's "Norwegian Dance?" (A):



Also, the first beat with ornament of measure thirteen of the same work (see "B")? What is the name of the ornament? Is this example (see "C") from Londonderry Air (ETUDE, November, 1925) *treated the same as "A?"*—MARIE G. WHITLA, Alberta, Can.

A. Play this figure as an arpeggio and sustain the alto E throughout the measure, with the thumb or with the pedal. (B) Play the first beat of the treble of measure thirteen *with* the bass-note; it is called a *coule* or *glide*. (C) Is treated as at (A).

Piano Accompaniment for Church Singing.

Q. I am accompanist of a small church which uses a piano only. Please tell me how the hymns should be played to give the greatest support for congregational singing. Should the bass-notes be played in octaves and chords, or as the music is written? Should the left hand be louder than the right? Should the treble part ever be played in octaves and chords? When long tones occur, as at the end of verses and at Amens, should these be filled in by bass chords to help sing for the congregation? How much and what part of a hymn should be played for an introduction? How should the pedal be used in hymns? What kind of music is most suitable as an offertory for which a piano solo is expected?—W. P., Culdesac, Idaho.

A. The strongest support for congregational singing is best supplied by playing full chords with the right hand, that is, playing the melody with the right hand in octaves and filling in the alto and tenor thus making a full chord for the right hand, the bass being played in octaves by the left hand. It will be found advisable at times to play the full hand chords an octave higher than written, the bass marking the time strongly in octaves but never louder than the right hand. The pedal (the damper pedal, wrongly called the loud pedal) should be used with each chord, but care should be exercised to take it up before a change of chord to avoid discord occasioned by the clashing of different combinations. For introduction to a hymn, play the first four measures or so, make a slight pause, about two beats, then strike the hymn. For offertory piano-music it would be best to submit the matter to the clergy. It is, however, always safe to play one or other of the lovely slow movements from the sonatas, quartets, symphonies and masses of the great masters: Beethoven, Mozart, Haydn, and so forth.

How Long to Learn the Multiplication Table?

Q. About how many pieces should be given a pupil during a term of forty lessons; during one of twenty-four lessons?—CHARLES B. H., Louisburg, Kans.

A. How long did it take you to learn the Multiplication Table? And how long the other boys in your class? You answer that it depended upon how slow or how quick you said they were in learning. Just so. It is the same in music. Your aim should be *not* to see how many pieces you could learn in a given time but how many you can play perfectly.

Various Questioners.

C. C., of Bend, Oregon; G. G. D., of Columbus, Ohio; L. E. A., Chattanooga, Tenn.; H. L. McC., Buffalo, N. Y. and others are referred to the paragraph entitled "Advice to some Questioners," in this issue.

The Violinist's Etude

Edited by ROBERT BRAINE

It is the Ambition of THE ETUDE to make this Department "A Violinist's Magazine Complete in Itself"

The Violin Teacher

By James A. Harrison

THE SUCCESSFUL teacher is not necessarily the one who makes the most money: he is the one who produces the largest percentage of good players. To do this he must develop latent musical ability whenever possible, at the same time keeping all of his pupils interested in their work. One pupil leaving a teacher through dissatisfaction will do that teacher great harm by disparaging his system and his ability as an instructor.

It is absolutely necessary that the violin pupil's interest be kept up all the time. He is learning to play an instrument which is admittedly one of the most difficult. The slightest lack of interest on his part is liable to mount up difficulties to the point of absolute discouragement.

The violin, next to the human voice, is the most beautiful of the means of musical expression. This point the teacher should emphasize at each lesson. He should give a few minutes' talk on the violin—its possibilities, history and so forth—and play for the pupil a short passage of some classic illustrating different branches of violin technic. In this way the pupil begins to regard his violin as something more than a mere piece of wood. Also he aspires to play like his teacher, an ambition which, once aroused, wins half the battle.

However good a violinist the teacher may be, he must bear in mind that the best player is not of necessity the best instructor. A good teacher sees to it that his pupils are always looking forward with impatience to the next lesson. He gives them a reason for everything he tells them regarding their studies. He keeps in touch with the latest improvements in all branches of his art. He studies the instructive material in the various musical magazines and is always on the lookout for any new device that will help him keep his pupils' enthusiasm.

The Young Beginner

THE YOUNG beginner is the teacher's hardest problem. If he can guide a beginner to a successful conclusion of the first grade he has accomplished just as much (and probably more if the beginner be slow) than if he conducted an older pupil through the Kreutzer *Etudes*.

Each pupil must be taken individually and his physical characteristics studied. No two are alike; consequently what applies to one is useless in the case of another. A short, round-shouldered pupil with short fingers naturally has to bring his muscles into play differently from a tall, straight pupil with long fingers.

The teacher should try every means available to make his pupil handle his instrument in the orthodox way, but if he is unsuccessful after a fair trial, he should experiment and try other methods. A pupil who is physically deformed in some way may thus become a fairly efficient player, though it would be impossible for him to do so by adhering to the regular methods of handling his violin.

The orthodox way of mastering the tied staccato stroke (with a loose wrist) was given a fair but unsuccessful trial by Wieniawski. One day, in despair, he tried the stroke with a stiffened arm and met with great success, developing a staccato which was admired in his later years.

Yet enough emphasis cannot be laid on the absolute necessity of the teacher giving the traditional way of mastering any branch of violin playing a thorough trial before other ways are considered.

Another requisite of the successful teacher, probably the most important, is patience. Irritability with a backward pupil is bound to result in the loss of that pupil. If the teacher really sees that a pupil is wasting his time in attempting to become a player, the proper thing is to tell him and not continue giving him lessons and taking his money.

The pupil will no doubt realize the teacher is right and will discontinue lessons in the proper spirit. No reflection will thus be thrown on the teacher's reputation.

Problems of Position

THERE ARE one or two problems which most pupils find difficulty in solving. The first is holding the violin and bow naturally. Individual physical traits govern this to a very great extent and demand the teacher's strictest supervision. The pupil's wrist will keep resting on the back of the neck of his violin. The teacher, after explaining why the wrist should be kept away from the neck, should gently force it into proper position with his bow when the pupil is playing. This is a better plan than stopping his playing and correcting his position verbally.

A good plan is to give the pupil after each lesson a report sheet, which contains an estimate of his week's practice, his practice instructions for the next week, and any points to which he must pay special attention.

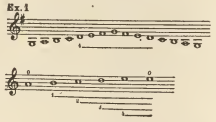
Muscle Strain

EACH NEW exercise and position is liable to cramp the pupil's hands and arms for a while. As soon as he feels this cramp he should at once cease playing and massage the cramped muscles until they feel as if they were burning. Then he should continue his playing.

This will quickly accustom the pupil to the strain on his muscles caused by the new exercise. Thirty minutes' practice with one or two intervals of massaging will do much more good than hours of forced drill at the end of which the pupil is greatly fatigued and cramped.

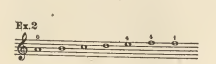
The fourth finger is another great obstacle to many young pupil's progress. Here again the teacher has to study the pupil's particular weakness and invent exercising material to do the necessary strengthening. The following exercises, however, are guaranteed to give in most cases independence and strength to the naturally weak fourth finger:

Ex.1



The thirteenth measure of Kreutzer's *Ninth Etude* should also be given to the young pupil as soon as possible. The third finger should fall on the string at the same time as the fourth, care being taken that the fourth only is heard. The pupil should then be given practice in stretching beyond the position, as follows:

Ex.2



After the student has a fairly good mastery of the first position, the left thumb should receive a little attention. Many authorities give special positions for the thumb, and just as many say to let it rest where it naturally finds the easiest position. It is best to prescribe no special position, but to let the pupil practice for one week with the thumb stretched as far as possible toward the bridge. This is going to be a miserable week for him, but he will be amply repaid.

His thumb will have acquired the natural position intended for it; his fingers will unconsciously have developed a habit of more perfect intonation, and his whole hand will be more suitably developed to attack the higher positions.

The Higher Position

WHEN IT IS time to start the study of the higher positions, the teacher's attention is again called to the pupil's individual traits. Perhaps a great deal of experimenting is necessary before the pupil gets the knack of sliding his hand up and down the violin.

The first necessity is a firm grip with the chin. Here the round-shouldered pupil has the advantage, while the straight-shouldered one in most cases has to use a pad, which should be selected by the teacher after he has experimented with different thicknesses of handkerchiefs.

The teacher should insist upon an inaudible change of position right from the start, for if the pupil gets the habit of making the whining sound as his fingers slide along the strings, he will have a hard task to drop the habit. For this reason the glissando should be omitted until an otherwise good portamento has been developed.

The vibrato should also be omitted until later on in the pupil's studies. When to introduce its study should be left to the teacher's judgment, as he knows his pupil's ability much better than the writers of the instruction books. The teacher should insist upon a very sparing use of the vibrato, and mark on the pupil's music those notes which can be so played.

Right Hand and Arm Technic

THE BOW deserves a whole text book to itself. Many excellent works on bowing are available for the young teacher. No special rules can be laid down for all pupils. The formation of wrist, hand, length of fingers, and so forth, govern the way of holding the bow and attempting the various styles of bowing. The teacher, right in the beginning, has naturally studied the pupil's hand and its weakness, and the pupil by the time he is commencing to study various styles of bowing, should have a fairly good hold of the bow. If the student experiences difficulty in mastering any one style, the teacher should experiment by letting him alter the pressure of his grip on the stick. In the different jumping styles a perfect stroke may be accomplished by merely raising one or more fingers from the stick or pressing a little more or less with the thumb and forefinger. Some performers have a perfect saltato and raise the fourth finger from the stick; others raise the fourth and second; others keep all fingers down, and so forth. The amount of hair used should also be experimented with, this being greatly varied with different players.

The teacher will be amply repaid if he occasionally gives the pupil artificial harmonics to practice. These give the pupil a delicate touch with the bow practically impossible to be developed otherwise, and also give absolute certainty of intonation.

While on the subject of bowing, pupils soon get tired of practicing the usual bowing exercises. Results are obtained much more quickly if these exercises are occasionally augmented with old-time dance tunes. These immediately give the pupil an added interest in bowing, as well as excellent practice.

"The Devil's Dream" is an excellent exercise for quick string transition in *martelé* and whipped strokes. "The Irish Washerwoman" provides excellent practice for saltato. "The Girl I Left Behind Me" can be used as an exercise in combining slurs with detached strokes. The teacher can arrange any of these old tunes and others to meet the requirements of the pupil's bowing studies.

Development of Tone

TONE IS AN effect into which individuality enters more than any other branch of violin study. It is not uncommon for the pupil to develop a better tone than the teacher. All the teacher can do is to tell the pupil of the many things to be done to effect a good tone.

Much has been written on the psychology of tone, but one fact is outstanding—the violin answers to the almost unconscious sentiment of the player more than any other instrument, and this sentiment is the decisive factor in the pupil's tone after he has mastered the bow, intonation, vibrato, embellishments, and all the little twist of the wrists, fingers, arms and even the whole body.

This is why the teacher should play a little for the pupil at each lesson. The pupil will admire his tone, and unconsciously will mould his own to correspond to it. If his unconscious ideas of a good tone are better than his teacher's, he will in time develop a quality of tone superior to his.

It is important to practice double notes each week, beginning right from the first lesson on the open strings. The teacher should give two or three new chords each week (not forgetting those which exercise the naturally weaker fourth finger). By the time the pupil is ready for more advanced studies, his left fingers and bowing arm are thoroughly accustomed to this style of playing.

LASTLY, the pupil should not be given tasks much too great for him; neither should he be kept at one lesson only, for several weeks, until he has every note of it perfect. This is discouraging and may cause lack of interest. He should be taken further on in his instruction book, at the same time practicing the difficult exercise each day until mastered.

A Lost Art

SPEAKING of the making of Cremona varnish, such as was used by Stradivarius, Guarnerius, Bergonzi and other famous Cremona violin makers, a process which is now a lost art, the Springfield, Massachusetts, *Republican* says:

"The secret of the old Cremona varnish would be invaluable if it could be recovered, but when it was going out of use nobody seemed to have thought it worth while to preserve it for posterity. Probably it was no secret but merely a craft, developed empirically and handed on from generation to generation. The ingredients were probably such as the market afforded, and the violin makers very likely took what had long been supplied to the painters for varnishing their pictures. When the demand ceased those gums and pigments may have ceased simply to be kept in stock; and no precise record of their nature was kept so that more could be obtained from the original source.

"The disappearance of this varnish which collectors nowadays prize so highly was a typical example of the march of progress. Some ingenious inventor produced a varnish that seemed to give good results and dried much more quickly, thus eliminating one of the most tedious and costly parts of the manufacture. Before, each successive coat had to be given plenty of time to dry thoroughly, and this required dry, sunny weather such as could not be counted on even in sunny Italy. One by one the makers went over to the more efficient modern methods, and by 1750 the old art was practically extinct; when an effort to revive it was made half a century later its secrets were irrecoverably lost."

Watch the Bridge

THE inexperienced violinist will save himself much trouble and considerable expense if he will keep a close watch on his bridge to see that it is, at all times, in a perpendicular position, not leaning over towards the fingerboard. As the strings of the violin are tuned, they pull on the top of the bridge, and gradually pull it out of its perpendicular position towards the fingerboard. After repeated tunings, if the bridge is not pulled back into place, it gets to lean over more and more. Gradually it gets to lean so much that some day a particularly energetic tuning brings it down with a smash, breaking the bridge and often causing the sound-post to fall with it.

When such a catastrophe happens during a public appearance it is a serious matter. For, unless a violinist carries an extra violin with him (as he seldom does) or unless he can borrow one ready tuned, he is out of commission for the balance of the evening; that is, as far as good playing is concerned. Even if he has an extra bridge and sound-post setter at hand to repair the damage, it will take some little time to make the repairs; and the violin will not stand reliably in tune for the rest of the evening. All this trouble can be avoided by looking at the bridge after each tuning to see that it is perpendicular.

If at any time more than one new string is to be put on the violin, it is best to take off the old and put on the new strings one at a time instead of all at once, taking care to bring the top of the bridge back to the perpendicular after each new string has been drawn up to pitch. In this way accidents to the bridge can be avoided.

A good bridge which is perfectly fitted to the violin and gives good tonal results is a very valuable bit of wood. It is a calamity to break it as a new one may not give nearly such good results. Keeping the bridge to the perpendicular also prevents it from becoming warped, an accident which will surely happen if the bridge is allowed to sag. Watch a good professional tune his violin; you will note that he never fails to keep his eye on the bridge to see that it is straight.

A good bridge will last for several years if carefully looked after. However, it is a good idea for the violinist who does much public work to have an extra bridge in his case, which has been carefully fitted to the violin, and is an exact duplicate of the one he is using. Accidents often happen to the bridge from some cause or other and it is very convenient to have an extra bridge which has already been fitted and can be used at a moment's notice.

Young players trying to straighten up their bridges often have difficulty in the operation, and break a good many bridges while they are learning how. It is easiest done by sitting down and placing the violin between the knees, then grasping the bridge firmly at the top between the thumb and first and second fingers of each hand, and working it back to a perpendicular position. In doing this it is better to use a slightly twisting movement rather than to try and pull the whole top of the bridge back by main strength, as one is likely to lose control over it and pull it completely down. A little practice will enable the student to do the trick without any mishaps.

When the sound-post falls as the result of the bridge breaking, it is a double calamity since it may not be possible for the student to get it in the identical position it occupied in the first place. For this reason it is wise to mark a ring around the foot of the sound-post with a lead pencil so that if it falls it can be set up in its original position.

The Vibrato

By B. Emery

The violin vibrato is really a very slight lowering and heightening of the original tone. It stands to reason, therefore, that if this change is too noticeable, it produces an effect of wrong intonation or of sliding back and forth on the string. The extreme tip of the finger should be kept firmly on one point while the hand performs its tremulous motion with great rapidity. In this way the slight changes up and down occur in such quick succession that they are fused into the one, original tone with the difference that the sound waves are kept in constant fluctuation and not made rigid after the first impulse.

Since the vibrato, properly executed, tends to intensify and lend a peculiar charm to the tone it adorns, it should be used with discrimination, never, for instance, with notes played in rapid succession or in mere connecting passages.

Not all the stories of the world of music are against conductors: orchestras come in for their share also. None, however, it more pointed than that told concerning the old Dublin opera house, where an interrupter in the gallery had made himself a nuisance. At last cries arose of "Chuck him out!" whereupon a resigned voice besought, "Don't waste him, hill a fiddler with him."—Musical News and Herald.

Violin Questions Answered

By MR. BRAINE

"Russian Fiddles."

E. F. R.—There is a very large number of violins brandied or labeled, "Rigat Rubns, St. Petersburg (Russia)." These violins mostly have rounded corners, and are popularly known as "Russian" fiddles. They are usually factory fiddles and of doubtful value. I could not give you the value of your violin without seeing it.

On Submitting Articles.

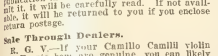
A. C. R.—I cannot say in advance whether your article would be of a suitable nature for publication in the ETUDE. If you care to submit it, it will be carefully read. If not available it will be returned to you if you enclose return postage.

Sale Through Dealers.

E. G. V.—If your Camillo Camilli violin and Tourte bow are genuine, you can likely sell them through some of the leading dealers in old violins in the large cities. These dealers might buy them outright, or sell them for you on commission. You can get the address of such dealers by looking through the leading musical papers and magazines.

Passage of Six-Eight March.

J. E. P.—The best and neatest way of bowing the following passage from the second violin part of a 6-8 march is as marked



with two of the chords to each bow stroke.

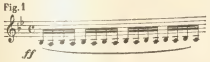
Learning the Vibrato.

M. K.—Of course, the easiest and surest way of learning the vibrato would be to go to some experienced violin teacher and have him teach it to you. Once the principle is shown you, you can work it out for yourself. You can get helpful suggestions by sending for the November, 1922, number of the ETUDE. The following works have good chapters on the vibrato: "The Violin and How to Master It" by a Professional Player, and "Violin Teaching and Violin Study" by Eugene Gruenberg.

The Octave Sign.

R. C. M.—The sign, 8va....., over notes, means that all the notes under the dotted line are to be played one octave higher. 2.—The passage you send from the first violin part of the *Peri and Peasant Overture* by Von Suppé is written in abbreviated form. Written out it stands as follows:

Fig. 1.



In counting this passage count one to each group of four notes, four beats to the measure.

"Factory Quality" Violins.

C. W.—The name, Friedrich August Glass, has been used by way of trade-mark on thousands of violins made in factories in Germany, mostly in the Markneukl. The majority of these violins are of "factory" quality and of very moderate value. Some are better than others. I cannot tell you the value of your violin without seeing it.

German "Guarnerius!"

M. F.—The word "Germany" on the label in your violin indicates that it is not a genuine Guarnerius but a factory-made copy manufactured in Germany. The real Guarnerius violins are made in Italy.

Artistry in Strad Varnish.

L. H.—The color of all Stradivarius violins is not exactly the same, as the master used reds, browns, oranges and yellows, alone and in combinations. He had the eye for color that the great Italian painters had; and his coloring and varnish are extraordinarily rich and beautiful. 2.—There is not more than one chance in a million that your violin is a genuine Strad. If you care to go to the expense of learning exactly what it is, you will have to send it to an expert dealer in old violins.

Fee for Appraising Violins.

K. A. G.—I would advise you not to try to sell your supposed Stradivarius violin until you have the guarantee of a well-known expert that it is a real Strad. The odds are a million to one that it is an imitation. 2. Possibly five dollars would be a fair average for the fee charged by an expert in appraising a violin, that is, giving the maker's name or the school of violin making to which it probably belongs. Some charge more than this; others less, and often no charge at all is made in case the violin submitted is very crude and of little value.

Meaningless Label.

I. R. D.—The Strad label in your violin means nothing since counterfeit labels are pasted in vast numbers of violins by the manufacturers. Of course, it is not impossible that your violin is genuine, but the odds are enormously against it. From your description I should judge that it is a factory imitation of a Strad.

Factory "Fiddle."

L. S.—Your violin cannot be a genuine Stradivarius since the label states that it was made by Friedrich Aug. Glass in imitation of a Stradivarius violin. It is evidently a factory fiddle of no great value.

Ebony Trimmings.

R. D. C.—By all means get a violin with genuine ebony trimmings. Many cheap violins are fitted with imitation ebony trimmings consisting of ordinary hard wood stained black. This imitation ebony lacks the hardness and stiffness of the real ebony, and, as a result, the pegs are apt to twist and break. Also, the pressure of the fingers causes little gutters to form in a very short time in the fingerboard under the string. If you decide to have your present violin repaired, insist on genuine ebony pegs and fingerboard. They are well worth the difference.

Adjusting the Bow.

H. W. C.—Just how far the hair should be from the stick of the bow, when screwed up for playing, depends somewhat on the stiffness of the stick. If the stick is extremely limber, the bow must be screwed up comparatively tight. A safe rule is to screw the stick to a point where it will not touch any grate upon the string when pressure is applied in playing. Even very good violinists differ on the question of how tight the bow should be screwed. Many violinists and students make the mistake of having it screwed up too tight. When adjusted for playing the bow stick must still retain its inner curve. 2.—If your violin is not caked with rosin under the bridge and is otherwise clean, you can keep it so with a clean cloth. If it is dirty and caked with rosin you can obtain at any large music store a mixture (in tube form) which will clean it. 3.—The difference between the major and minor scales lies in the position of the half steps. The major scales are made up of intervals of whole steps and half steps, the latter coming between the third and fourth and seventh and eighth notes of the scale. The melodic minor scale consists also of whole and half steps, the half steps lying between the second and third and seventh and eighth notes of the scale, ascending, and between the second and fifth and third and second notes, descending. A course in theory of music would help you to understand the major and minor modes.

Broken Bow Tip.

J. C. B.—A broken bow tip can be repaired in one of two ways, either by putting on an aluminum repair tip which can be purchased at any large music store or by splicing on a new wooden tip. The aluminum tip is not nearly so attractive as a new wooden tip so that it will hold its an expert job for a good bow repairer. 2.—Studying the violin will not interfere with your piano work in any way, always presupposing that you have enough time to devote to each. Many students trying to study both instruments give but little time to either, with the result that they make real progress in no direction. As you are an advanced pianist this hardly applies to you.

Pupil of Amati.

C. L. M.—Francesco Ruggieri was a famous violin maker of Cremona. He was a pupil of one of the Amatis. His made violins of two types, one slender and rather small, and the other large and similar to the grand pattern of Nicola Amati. His violins are very broad, flat as to model, finish and varnish and are rare and valuable. The following is a copy of one of his labels:

Francesco Ruggieri detto
il per Cremona 1673

The Late Starter.

E. R.—Without hearing you play it would be somewhat difficult for me to attempt to predict just what success you might have in the future. You have had a very late start, but the two years of violin study you had in early life will help a great deal. The best plan is for you to study the violin with a really good teacher in a large city nearest your home. In a very few lessons he will be able to tell you just what you might hope to accomplish. To become a real master of the violin one must start in the days of childhood and keep at it persistently for many years. If you keep at it and begin later can accomplish a fair degree of success, even if they have only a good deal if they have talent, even if they do not master the instrument thoroughly. 2.—As to whether you can advance sufficiently to play in a theatre orchestra, much depends on what extent of music the orchestra would play. Many theatre orchestras in the larger cities play music of considerable difficulty—standard overtures, operatic selections and the like—while, in the smaller cities, the theatre orchestras, especially those in the small movie theatres, play music of a very easy grade. You might no doubt work up to a point where you can play in a theatre orchestra where music of a medium grade is played.

Fleury Violin.

H. R. R.—Benoist Fleury was a French violin maker who worked in Paris approximately from 1755 to 1788. His instruments bear a good reputation in the trade. The following is a copy of one of his labels: "Benoist Fleury, due des Boucheries. Faubourg St. Germain a Paris, 1760." If your violin is a good specimen of this maker it should be worth what you paid for it.

How to be a Drum Major

(Continued from page 821)

15. DIAGRAM OF THE "COUNTER-MARCH"

THE accompanying diagram illustrates the movements of the men in a band of ordinary size executing the Countermarch. A great deal of careful rehearsal will be needed prior to its successful accomplishment.

The following points are of especial importance in connection with the execution of the Countermarch.

1. Do not hurry. Shorten the pace to the 15-inch half step all you want, but *do not hurry.*

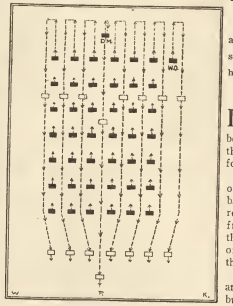
2. Hold baton as under Band—Halt while marching backward through the band. When you have passed the rear rank, lower it to the level of the shoulders, and "push back" that section of the front rank which is tending to forge ahead of the rest of the line.

3. Hold the front rank on a line while they are *marching through* the band (see diagram).

4. After front rank passes the rear rank, the files close in toward the center, resuming the proper 30-inch interval between files.

5. The drum major is still marching backward, facing the band, and holding the band back to a short half step. This should be continued for a few measures to give opportunity for each rank and file to correct its alignment.

6. Then, and not till then, should the drum major again face forward and resume the regulation 30-inch pace.



15. DIAGRAM OF THE COUNTER-MARCH

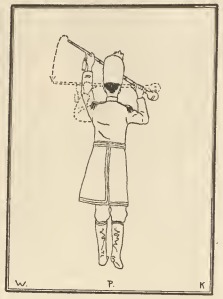
Each square represents a musician, D. M. the drum major and W. D. the Warrant Officer Band Leader. The arrows indicate the direction of the action.

16. "DIMINISH FRONT—MARCH"

THIS command will be found more than convenient in taking the band through a narrow gate, down a narrow street, one well blocked with traffic, or in other restricted spaces. Its execution is not a matter of great difficulty but is effective in gaining the applause of the crowd, as it is quite spectacular when executed with precision.

The left half of each rank simply executes right face, drops in behind the right half, executes left face and adopts the length of step necessary to bring about the regulation 30-inch distance between ranks. The rear rank will have to "mark time" and the front rank to continue ahead in full 30-inch pace for several measures to bring this about.

The illustration shows the proper position for the *preparatory command.* This is usually given and the movement executed on the march, although it can be done standing at attention. In the latter case, the band should "mark time" during the execution of the **movement**, and the marking of time should be halted with precision at its conclusion. When executed from standing at attention, the drum major should face the band in giving the *preparatory command* and the *command of execution*, and should march backward before the extending front rank till he sees that the movement has been completed, when he may halt the band in the usual manner or may face about and lead them forward. In either case he moves sideways somewhat to a position in the center of the new arrangement.



16. DIMINISH FRONT—MARCH

Preparatory command: Hold the baton at an angle of 45 degrees as illustrated.
Interval of warning: Give about 1½ seconds to the motion shown in arrows.
Command of execution: Drop the left hand smartly to the level of the right.

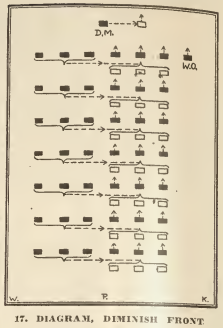
17. DIAGRAM, "DIMINISH FRONT"

IN CASE there are four men or less in each rank, the author advises that there be no such breaking of ranks. Simply let the players "bear to the right" into close formation.

The diagram gives a fairly accurate idea of the operation of this movement in the band of ordinary size. The black squares represent the bandsmen in the original full front position, the white squares indicate the new positions to which the left half of the band moves, and the arrows show the direction of the action.

The diagram shows the original 7 ranks, and shows the crowding in of 7 new ranks, but does not show the gradual lengthening out of the band till the proper 60-inch space is restored between all ranks. This has been mentioned in the preceding discussion. To put it another way: the right half of the front rank marches straight ahead in full 30-inch pace, but the right half of all of the other ranks does not do so till the left half of the rank ahead is in position, has picked up the full 30-inch pace, and the proper 60-inch space attained. As already stated, this means that the rear of the band marks time for several measures till the organization has been elongated to just double its original length and narrowed to just half its original width.

The editors and publishers of THE ETUDE in their efforts to make each issue of this predominant musical magazine inspiring and stimulating, as well as instructive, have planned an unsurpassed band and orchestra department.



17. DIAGRAM, DIMINISH FRONT

A spectacular movement, easily executed, and one proving of great convenience in the successful maneuvering of the marching band.

18. "INCREASE FRONT—MARCH"

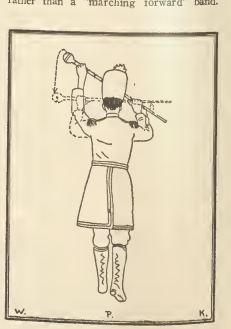
THIS, of course, is just the reverse of the Diminish Front just discussed. In both, the chief source of difficulty will be found in the matter of getting *all* the members of the band to *start* the called-for action with snap and precision.

In executing this command, it is the *front* of the band, and not the rear, which marks time till the completion of the execution of the order.

On the *command of execution*, the front rank marks time, while the second rank bears to the left and resumes its original position as the left half of the first rank. The remainder of the band shifts similarly and at the same time, gradually moving forward till proper 60-inch space is restored between all ranks.

The drum major, too, has half-stepped to the left in order to resume his position in the center of the new and longer rank.

This command may be executed either on the march or from a "standing at attention" position, in similar fashion to that pointed out in the discussion of the command Diminish Front—March. In fact it is the experience of the writer that the best way to practice the movements is: let them be executed by a "marking time" rather than a "marching forward" band.



18. INCREASE FRONT—MARCH

Preparatory command: Hold the baton at an angle of 45 degrees as illustrated.
Interval of warning: Give about 1½ seconds to the motion shown in arrows.
Command of execution: Drop the left hand smartly to the level of the right.

18. "THE SALUTE WITH THE BATON"

THE drum major uses this salute for himself or to represent the entire band when passing by officers, when reporting men present, and so on. It is to be given either marching or standing at attention.

The staff is brought to a vertical position, ball up and opposite the left shoulder, ferule pointing straight down toward the ground. This position is to be held for a period equal in duration to that of the ordinary hand salute.

The left hand rests on the left hip, thumb to the rear.

When the drum major is not carrying the baton, he uses the regulation hand military salute. When marching with the hand and carrying the baton, he always uses the salute with the baton as shown in the illustration, and never shifts the baton from his right to his left hand in order to free the right hand for the regulation hand military salute.

Note that the position of the staff during the rendering of "To the Colors," the "President's March," and other Honors is slightly different from the position here illustrated. This will be discussed under "To the Colors" and "Honors."

Bring the baton into the position shown with considerable "snap" at the end of the movement. Note that there is no change in the grasp of the baton. The ferule, or point, is simply inverted and the left wrist turned as the left hand "snaps into" the desired position.

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19. THE SALUTE WITH THE BATON

There is no preliminary command or command of execution. The salute represents the drum major personally or the entire band unit whom he represents. It is in every way simply a substitute for the regulation hand military salute.

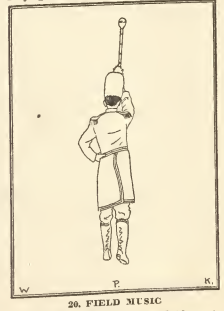
20. "FIELD MUSIC"

THE term "Field Music" refers to that necessary addition to every marching band which is forward of the deep, throbbing, military type snare drums and of the bugles, which are usually in the key of F.

Many fine marches exist calling for one or both types of field music. These are very effective when so played. Any band having considerable parade or other marching work to do will do well to develop both drum corps and bugle corps sections of the field music. These can play independently and can work up numbers together in addition to playing the field music parts to such marches as call for this addition of one or both of these sections in one or more strains of the music. In this way the field music can relieve the band as well as add that peculiarly military throb to the music which can be obtained in no other way.

The illustration shows the drum major issuing the *preparatory command* for the field music to play. There is no *command of execution.* The sergeant in charge of the field music gives the *command of execution* by his section within the next few measures after the issuing of the *preparatory command* by the drum major.

The drum major may stop the playing of the field music in the same manner in which he executes the command Cease Playing with the hand itself.



20. FIELD MUSIC

This baton signal for the field music, is issued with the ball up instead of the ferule. The illustration shows the **preparatory command.** The **command of execution** is given by the sergeant in charge of the section.

Educational Study Notes

(*Continued from page 853*)

Romance (*for left hand*), by Richard Krentzlin.

In a piece for left hand alone, the greatest care must be exercised in observing which notes are melody and which are accompaniment. This having been decided, keep the latter suppressed and let the former be played *marcato* and *contabile*.

This number has been carefully edited and the pupil would do well to follow the fingering indicated. Practice the scale passages separately.

Hickory Sticks, by L. Renk.

Mr. Renk is not to be confused with the austere Herr Rinck of organ fame.

This piece, with the very imaginative title, is lots of fun to play—and fine exercise in the interlocking of the hands. The analysis would be as follows:

16 measures in C Major
8 measures in A Minor (contrast)
8 measures in C Major

Hickory Sticks is splendid exercise in staccato playing.

Postlude in D Minor, by E. S. Hosmer (organ).

The organist will find in this an unusually strong and musicianly postlude, thoughtfully constructed. If your timesense is rather undeveloped, count the beginning of the *Postlude* in half-beats; this would bring the first note of the piece on the "and" after four.

In measures 3-4 notice the imitation in the left hand and, later on, in the Pedal.

The tonality scheme of Mr. Hosmer's piece is as follows:

D Minor
B flat Major
D Major (trio)
D Minor

This is a felicitous selection of keys, all being closely related. The B flat Major section contains a very lovely church-like theme. Phrase it exactly as marked; that is, in the second measure let there be a breath between the third and fourth beats, and similarly with the rest of the melody. Organists who make no pauses in playing a broad cantilena are an abomination. How would you like to hear a singer—were such a thing possible—go on and on, without phrasing and without pauses?

In the Trio, practice the Pedal alone until you can play it strictly up to time.

Serenade Andalusienne, by Maurice Arnold (Violin).

This Serenade of Andalusia is a finely wrought and melodically charming violin offering. The triplets and the grace-notes give a Spanish atmosphere; also the repeated notes—as in the ninth measure of the violin part—which must be dwelt on.

A Major, like E Major, is a cheerful key. Transpose this *Serenade* into D flat and note how somniferous it becomes. Hazarding a guess, we would say that probably sixty per cent of all the successful Spanish-style piano pieces are written in sharp keys.

The F sharp Minor division of this piece is particularly pleasing. Very difficult it is, too. Its low notes afford splendid opportunity for richness of *timbre*. See how cleverly the climax is reached, and with what naturalness and unassailable logic we are led back to the first theme.

Stentando means slackening the time; *calando*, decreasing in loudness and speed.

The thrill on the high E is effective. The melody, obviously, is now in the piano part.

This is an unusually good number. Make it rhythmic as possible, color it every bit you can, and employ—where necessary—a well-balancing *rubato*.

Hallowe'en March, by Edmund Parlow.

The evening before All-Hallow's (All Souls') Day is called Hollowe'en—and this is one of the evenings when children, with their pumpkins and costumes and jesting, make the world forget most easily that it is old and tired and disillusioned.

To this march—a good one—picture them swinging along, celebrating an anniversary the significance of which they are ignorant, but having a grand and glorious time.

Watch out for the staccato notes!

The middle section is in C, the Sub-Dominant of G. In this section do not accent the left hand part unduly.

Who is Sylvia, by Franz Schubert.

Who is Sylvia is one of the most famous of all the Schubertian *lieder*, ranking with the *Serenade* and *Am Meer* in point of popularity.

In the second and fourth measures of the voice part—and similar measures—accent the *first beat*, not the *second*.

Remember the *d* in words like "commend," "lend," and, above all, the two *d*'s in "adored."

Three measures from the end(voice part) make the sixteenths light, dwelling principally on the first of the group. The first note of any group is the most important, you know.

Broaden out the melody considerably for the last four measures.

This song demands very legato singing and intense expression on all the important words. Study every word and every consonant—for only thus can you give the complete and exact coloring to the text. If the German words are used, the consonants (though not formed so near the front of the mouth) must be especially vigorous.

Rose of Sevilla, by Lily Strickland.

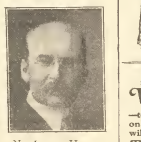

LILY STRICKLAND

Miss Strickland was born in Anderson, S. C., and received her musical training largely at Converse College in that state and from private teachers in New York City. From 1907-1910 she held an organ position in Anderson; in 1911, when she was married, she removed to New York and at present she lives, temporarily at least, in Calcutta, India. Three operas, many songs and piano pieces are among her writings.

We predict an immensely favorable reception for this Spanish number. If, after singing it, you dream at night of moss-hung castles and beautiful señoritas and plinky-planking guitars, we shall not be surprised. *Rose of Sevilla* is authoritatively, not pseudo, Spanish.

The second measure—with the sixteenth rest, followed by the sixteenth notes—is typical of Miss Strickland's style.

Saviour, Breathe on Evening Blessing, by N. I. Hyatt.


N. IVING HYATT

A very lovely reposeful solo setting of one of the best sacred poems ever written. Like *Who is Sylvia*, this song demands a good legato.

If an organ instead of a piano accompaniment is used, we suggest the following registration: Swell, soft; Great, Melodia or Dulciana; Pedal, Bourdon, 16'. Play on Swell—using Swell Pedal *judiciously*—until the singer reaches "Till the Perfect Day Before Us," which should be accompanied on the Great. Then return to Swell, gradually diminishing the tone.

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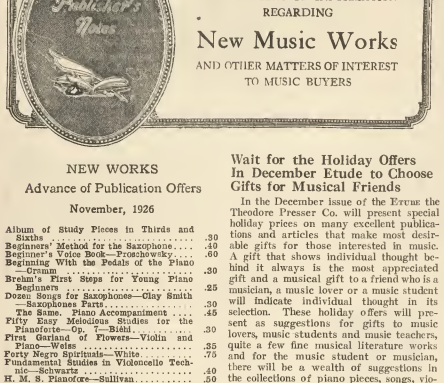

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New Organ Collection ..... .35
Pianist's Daily Dozen, The—Macklin ..... .30
Secular Two-Part Song Collection ..... .20
Seven Last Words of Christ—Cantata—Dubois ..... .60
Seven Octave Studies—Kullak ..... .40
Three Dances for Piano—Four Hands—Scott ..... .35
Twelve Piano Etudes—Bilbro ..... .30
Twenty-Four Caprices—Violin ..... .45
Very First Pieces Played on the Keyboard —Wright ..... .25
Violin Method for Beginners—Hathaway. .40

Our Musical Souvenir of The Sesqui-Centennial

We expended considerable to give as wide a distribution as possible to something in the nature of a permanent musical souvenir of the Sesqui-Centennial Exhibition and outstanding figures in the musical world and thousands of music teachers throughout the country have praised the souvenir that we have distributed liberally and freely, with the most complimentary expressions upon it.

Immediately after the distribution of first copies, requests began to reach us for additional copies. In many instances teachers having large classes or music workers conducting music clubs, wanted copies to insure every member of the classes or clubs receiving one.

For us to bear the cost of furnishing free copies in such a quantity as these requests began to represent was prohibitive. Nevertheless, we sensed a still greater demand and to avoid disappointing any we increased the quantity originally decided upon, with a view to letting those interested have them at a nominal price that would mean sharing with us the cost of production.

This souvenir is 68 pages with a beautiful cover in colors and it contains a dozen and one complete pieces of music in miniature form, but large enough to be of practical use and, in addition to some interesting text matter, there are portraits of 432 American composers, with the birthplace and birth dates given wherever possible, and the death dates of those deceased.

With these contents, is it little wonder that so large a quantity of these souvenirs are being demanded of us? Teachers may secure any quantity under one dozen at the rate of 10 cents a copy, one dozen copies will be supplied for $1.00 or one hundred copies for $8.00.

Wait for the Holiday Offers In December Etude to Choose Gifts for Musical Friends

In the December issue of the Etude the Theodore Presser Co. will present special holiday prices on many excellent publications and articles that make most desirable gifts for those interested in music. A gift that shows individual thought behind it always is the most appreciated gift and a musical gift to a friend who is a musician, a music lover or a music student will indicate individual thought in its selection. These holiday offers will present as suggestions for gifts to music lovers, music students and music teachers, quite a few fine musical literature works and for the music student or musician, there will be a wealth of suggestions in the collections of piano pieces, songs, violin numbers and organ compositions. Our musical jewelry novelties that we carry in stock also will prove a great help to the teacher desiring little remembrances for pupils and also in the gift line, we have quite a complete stock of music satchels, musical pictures, etc.

New Music On Sale

Thousands of busy music teachers take advantage of our plan of sending small packages of brand new music at monthly intervals during the teaching season. In fact, many teachers are glad to get these packages all the year 'round. By this means opportunity is given to get acquainted with fresh and attractive teaching material in all grades without obligation to purchase anything not found useful. Any teacher who sends in a trial order is sure to be well satisfied with the material furnished and is at liberty to cancel the order at any time. "New Music" like other "On Sale" music may be kept until the close of the season before making any returns whatever. A postal card request will bring the kind of music wanted—piano, voice, violin or organ—will bring the next regular lot to any teacher wishing it.

Dozen Songs For Saxophones By Clay Smith

When bringing attention to the advance of publication offer on this work last month, we felt that it would be the last time that it would appear in our monthly advance of publication offers; however, the many requests that our printers and binders have had to handle in the last month in order to produce various new publications and replenish our stock of many of our best selling numbers, have delayed the printing and binding work on this collection of saxophone solos by Clay Smith; and therefore, we are continuing it on the advance of publication offer for a short time longer, but this is positively the last month. This collection will be issued with three saxophone volumes and a piano accompaniment volume. The saxophone volumes will respectively cover the C Melody Saxophone, the E Flat Alto Saxophone and a similar volume for the B Flat Tenor Saxophone, each volume giving a solo part and a second part for the particular saxophone it covers. In this way it is possible to present solos with any of the saxophone or duets for any two members of the saxophone family. The advance of publication cash price for the piano accompaniment is 45 cents and the saxophone parts are 30 cents each.

Christmas and Thanksgiving Music

Now is the time when the energetic and resourceful Organist and Choir Director prepares for the two remaining musical services of the year, Thanksgiving and Christmas. Excellent choir and organ music is available for the Thanksgiving service and we will gladly send a selection of either or both for examination.

Why wait until the last minute when you can plan your Christmas program now and leave no worries on your mind during the pre-holiday season? We are in business to help you and a request for material now means that the package will reach you more quickly than it will later on when the mails are congested.

In addition to the standard numbers in our catalog, we are presenting the following new publications that we feel certain will interest anyone seeking new Christmas music:

Alleluia, Alleluia,
(Organ).....*W. D. Armstrong*
Song of the Angels, (Duet Soprano and Alto).....*R. M. Stults*
And the Angel Said, (Contralto—2 keys).....*Frances Pitts Grant*
Yuletide (Wood).....*F. A. Williams*
Christmas Chimes (Three-Part Chorus).....*F. Leslie Calver*
Mark at Bargenly Music (Anthem).....*Bargenly Music*
Wake and Sing (Anthem)..*R. M. Stults*
In the Beginning was the Word (Anthem).....*R. S. Morrison*
Bethlehem (Anthem)..*Paul Ambrose*
God Is Man Made Manifest (Anthem).....*R. M. Stults*
Sing, O Sing this Blessed Morn (Carol Anthem).....*J. Christopher Marks*

We also have special services for the celebration of Christmas in the Sunday Schools and a large and excellent collection of Cantatas for choirs that intend to use the larger works, rather than anthems. Sample copies of these or any other numbers from our list for Christmas will be sent 'On Sale' to Choir Directors and Organists for examination.

The Beginner's Voice Book By Frantz Proschowsky

Here at last is a beginner's voice book that accomplishes various purposes, never presented in any book of its kind before. In fact, we have gone over the entire field of vocal instruction and we have not found a single book which we would consider in all respects, a good beginner's book for the singer. This work has been cut out of the solid rock by a real master of voice as exemplified in that of Madame Galli-Curci and Tito Schipa. The policy of the book is to leave nothing unexplained at any step. It will not only present all the necessary instruction required by the teacher in such a book, but will present vocal exercises and also song exercises of a very simple character at the keyboard to teach tonalities, etc. Mr. Proschowsky has supplied the work with a series of remarkable anatomical drawings which he has made himself. The advance of publication price is 60 cents, postpaid.

New First and Third Position Album—A Collection for Violin and Piano

While we have such successful violin and piano collections as Album of Favorite First Position Pieces, Violinist's Popular Repertoire, Standard Violinist, Selected Classics, Operatic Selections and others on the market, we have in our catalog many excellent violin numbers unused in these collections and advisor of Madame difficult for an individual player to seek out a representative group of some of the best of these numbers, we can readily select a generous number and place them in a convenient album that teachers and amateur performers could find advantage. Such a volume is now in the process of preparation and it will include numbers in the first and third position. While the exact title for this collection has not been decided upon, we are accepting advance of publication orders for it at the price of 50 cents a copy, under the title of First and Third Position Album.

Mass No. 14 in Honor of St. Joseph Two-Parts, Treble Voices By Eduardo Marzo, Op. 203

One of the most frequent requests received from those who have in charge the direction of the music in the Catholic Church is that for easy Masses. A Mass that can be sung after a few rehearsals, or one that does not make great demands upon the voices is eagerly sought. The Chevalier Marzo in this, his latest Mass, admirably meets these requirements. Moreover, the Mass, from *Kyrie* to *Agnus Dei*, is one of the most melodious we have ever heard and is always in keeping with the sublimity of the text. While this Mass is suited primarily for convent school use or in choirs where the male voice section is somewhat lacking, the range of voice is so limited, particularly in the soprano part, that it may be sung by a mixed choir of men and boys, the boys, of course, singing the soprano part and the men the alto. Catholic Choir Directors and Organists should take advantage of the opportunity afforded to secure a copy of this interesting Mass while it is being offered at the low advance of publication cash price, 35 cents, postpaid.

Twelve Piano Etudes By Mathilde Bilbro

Mathilde Bilbro is well known to piano teachers through her very successful sets of studies such as "Twenty-five Melodies for Eye, Ear and Hand Training," "Melodies in Difficult Keys," etc., and instruction works such as "Bilbro's Kindergarten Book," "Bilbro's First Grade Book" and others, and now we have the good fortune to present to teachers these "Twelve Piano Etudes," a work for young pupils that promises to be as much success as this same writer's other successful works. Each one of these twelve etudes has a specific technical purpose and decided musical value. They are virtually first grade study pieces with good educational content. Advance of publication cash price is 30 cents a copy.

Beginning with the Pedals of the Piano By Helen L. Cramm

It is given to some people in the world to combine practical musical knowledge with charm. Helen L. Cramm, after many years of actual experience at the keyboard with hundreds of children, decided to write musical works for the young. Her success has been remarkable. She knows how to produce works, which have a wonderful charm for children. In this book, Miss Cramm has accomplished the very difficult task of showing the little ones just enough to gratify their curiosity as to the pedal and at the same time lays a foundation for future pedal work. The book is in every respect delightful, although it is suitable for children, it is equally suitable for the ordinary adult, who wants to learn the main principles of pedalling, with the least possible effort and the greatest possible results. The advance of publication price for this book is 30 cents a copy, postpaid.

Forty Negro Spirituals Compiled and Arranged By Clarence Cameron White

Mr. Clarence Cameron White, whom many look upon as the greatest violinist and composer of his race, and a great authority upon all negro music, has prepared for the Theodore Presser Company a series of Forty Negro Spirituals, selected from resources in many instances entirely new. This is a work of very great promise, one that we expect will be a rich addition to the literature of music in America. Mr. White is the President of the National Association of Negro Musicians and has had exceptional facilities for compiling this work of unusual character. The advance of publication price announced last month, was 40 cents a copy. This was an error, because the work is one of much larger dimensions and it is necessary for us now to announce an advance of publication price of 75 cents on all orders received after October the eighteenth.

Three Dances For Four Hands By Cyril Scott

The great modern English master, Cyril Scott, has furnished us with the manuscript of one of the most original and distinctive contributions to our catalog. The "Three Dances" have a charm and vitality all their own. They are obviously modern in every measure, but at the same time most interesting. The advance of publication price of this collection is 35 cents a copy, postpaid.

Beginner's Method For Saxophone

We do not promise to have this saxophone method ready in a very short time, because great care will be given to its production and even though it appears, as originally planned, to be an outstanding method for the teaching of this interesting instrument, the experts supervising its publication want to consider carefully every note and every word included in the exercises and instruction given in it. During the time that it will take to prepare this method it is being offered in advance of publication at the special price of 40 cents a copy, postpaid. Those interested in saxophone instruction should place their orders now, so that when the work appears, they will be sure of a copy at this low price. H. Benne Henton, one of the greatest of all saxophone players and also an accomplished composer for the saxophone, will personally supervise the preparation of this method.

Violin Method For Beginners By Ann Hathaway

This violin instruction book is being added to our catalog, not because it is merely good, but because it is an outstanding offering to aid the teacher of violin beginners in obtaining very satisfactory results with these beginners; however, it does not attempt to carry the pupil out of the first position, leaving this to other books and studies that the teacher might utilize after having given a good foundation with the material in it. All the way through, this instruction book shows the work of a clear thinking, progressively minded and exceedingly practical experienced teacher. Advance of publication cash price on this method for beginners is 40 cents a copy.

The Pianist's Daily Dozen By Charles B. Macklin

The Pianist's Daily Dozen is a unique work by a talented and successful teacher, who realized that by means of highly concentrated effort and well formulated exercises a great amount of the unnecessary technic could be cut out. Mr. Charles B. Macklin has done what can only be described as an exceedingly "smart" thing in getting up this book. It is the kind of a book that the professional musician will identify at once as a work by a member of the faculty of the Curtis Institute of Music in Philadelphia. He has compiled a series of vocal exercises, based partly upon his long work with Stockhausen and partly upon his experience with the material in the Curtis Institute of Music. The book is the result of a lifetime of study. We are certain that it will be used by practical teachers for the important purpose for which it is designed. The advance of publication price is 40 cents a copy, postpaid.

Seven Octave Studies—School Of Octave Playing—Part 2 By Theo. Kullak

We are making an entirely new edition of this set of Octave Studies, perhaps the most widely known and for years, practically, the leading work of its kind. In fact, the composer is now chiefly known as the author of these studies forming the second part of his "School of Octave Playing." Up to the present our regular edition of the "Seven Octave Studies" has been in the large sheet form, but we are engraving a new set of plates and the studies will be added to *The Presser Collection*. Advance of publication price, 40 cents, postpaid.

Master Vocal Exercises By Horatio Connell

Horatio Connell, the distinguished American baritone and pupil of the great Stockhausen, has a splendid reputation, both as an artist and a teacher, in Europe and in America. In Germany, he was known as one of the greatest of all Bach singers. At present, he is one of the leading members of the faculty of the Curtis Institute of Music in Philadelphia. He has compiled a series of vocal exercises, based partly upon his long work with Stockhausen and partly upon his experience with the material in the Curtis Institute of Music. The book is the result of a lifetime of study. We are certain that it will be used by practical teachers for the important purpose for which it is designed. The advance of publication price is 40 cents a copy, postpaid.

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First Garland of Flowers Favorite Melodies in the First Position for Violin By Julius Weiss, Op. 38

This little work has long been a very valuable and popular aid to the teacher, being excellent teaching material and also attractive to the young pupil who has not as yet acquired much technic. These little pieces are all in the first position. Having a piano part, the ambitious beginner is able to play a real "tune" at a very early stage of his musical training. This edition of *First Garland* will be edited with the same care that has been shown in all our other recent additions to the *Presser Collection*.

At the special introductory cash price in advance of publication of 35 cents per copy, postpaid, there should be a great demand for this popular work.

Secular Two-Part Song Collection

This collection will prove most useful as its contents will be instructive as well as entertaining. A wealth of carefully chosen numbers with regard to melodic content and two-part facility will be featured. The texts used present much variety in character, including several unique and humorous songs excellent for encore use. Special introductory price in advance of publication is 20 cents per copy, postpaid.

New Organ Collection

This is to be a reasonably priced collection made up in the same form as the *Standard Organist*, an album that we have previously published. It will have a greater number of pipe organ numbers in it than usually found in expensive cloth bound collections for the pipe organ, yet it will not cost a third of what these collections usually average. The busy church or theatre organist will find this a serviceable collection to have at hand for the great variety of demands made upon him, since there will be a good variety in the contents. Special advance of publication cash price is 35 cents a copy, postpaid.

Fundamental Studies in Violoncello Technic By G. F. Schwartz

Next in importance to the violin section of the orchestra is that of the 'cello. Good performers upon this instrument are not many and almost any player of moderate ability finds it an easy matter to secure employment. The 'cello is also a most grateful instrument in the hands of the concert artist and in combinations, such as the string quartet, it is indispensable. The writer of this work reveals a comprehensive knowledge of his instrument and, acting on the presumption that the beginning student on the 'cello is more nurtured than the average beginner on other instruments such as the piano and violin, he presents in logical sequence the fundamental principles for acquiring a solid foundation of technical proficiency. A useful set of exercises is included together with directions for use of the book with the standard 'cello studies of the great masters of the instrument. This work should prove especially valuable to the self-help student, particularly one who has some knowledge of violin playing. The advance of publication cash price on this book is 40 cents a copy, postpaid.

New Collection of Favorite Songs and Choruses for all Occasions

Although this album, consisting of over 150 songs, has been planned principally for all-around singing purposes or community singing it will prove a most welcome addition to the song-books published under various titles. Its contents, aside from the familiar favorites, will include new and easy arrangements from the works of Schubert, Gounod, Bach, Liszt, Meyerbeer, Flotow, Sullivan, Drigo and others. The special introductory price in advance of publication is 10 cents per copy, postpaid.

Twenty-four Caprices For Violin Solo By P. Rode

The Twenty-four Caprices for Violin Solo by P. Rode, which will soon be ready for publication, will be a very valuable addition to our ever increasing *Presser Collection*. This fine work is used after the Kreutzer Studies and, in fact, is considered one of the three indispensable works of advanced violin technic, viz: Kreutzer, Rode and Fiorillo. This new edition will be edited by Mr. Otto Meyer, the personal representative of Sevcik in this country. Mr. Meyer has done the editing of a number of other recent works in the *Presser Collection*, and we are sure that this new edition will meet with the approval of all teachers who demand the best in educational publications.

The special introductory price in advance of publication is 45 cents per copy, postpaid.

(Continued on page 878)

World of Music

(Continued from page 798)

Tullio Serafin, who has been so popular as an interpreter of Italian opera for the Metropolitan Opera Company, has been recalled to Italy to become director general of the theoretic Teatro Costanzi of Rome where the season will open in December. It has been rumored that this is but an inducement of the interest "Il Duce" Mussolini is taking in the cultural and artistic life of "The Land of Opera."

The Male Chorus was born in Boston, according to John R. Kling, president of the Chicago Mendelssohn Club. "Just as the so-called Irish potato came originally from Virginia," he says, "so the German singing societies had their origin in New England."

"March 26, 1927" will mark the one hundredth anniversary of Beethoven's death. Many forms of celebration of the event are already under way in Europe, America and all the musical world. The man who, a century after death, still holds a favored spot in the hearts of the world may be said to be fairly sure of immortality.

The San Carlo Opera Company opened its 1926-1927 season by a performance at the Century Opera Company of New York, of the perennial "Carmen," in which Lorna Doone Jarsson made her first metropolitan appearance with this company, winning a considerable success as the cigarette girl.

The Philadelphia Orchestra will give one hundred and two concerts during the coming season, of which seventy-eight will be in its home city, the largest number of resident concerts to be played by any American orchestra.

Carlos de Campos, president of the Brazilian State of Sao Paulo, has written the musical score of an opera, "Caso Singolare," which may be freely translated "A Piece of Singular Luck." The opera recently had its first performance by the Municipal Opera Company at the Municipal Theater of Rio de Janeiro, attracting considerable attention.

Special "Industrial Nights" have been arranged by the management of the Chicago Civic Opera Company, on which the "house" will be sold, at reduced prices, to such enterprises as railroads, packing-houses, department stores, or to large educational institutions.

The Banda di Roma, which achieved such distinction under the leadership of Alessandro Vessella and carried the fame of Italian military bands all over Spain, is in danger of disbanding. The patronage which the government has given to the orchestral concerts at the Augusteo seems to have turned the tide of popular favor.

The Church of San Francisco Maggiore of Naples has celebrated the seven hundredth anniversary of the death of its founder, on October 4, by a series of organ recitals of the music of Palestrina, Beethoven, Mozart, Rossini and Verdi. Pedro Virgilio Guido, who for years has played the great organ of St. Francis, gave the programs.

The San Francisco Opera Company opened its 1926-1927 season on September 21st, with a gala performance of "Martha." Special scenic equipment was installed for the occasion.

CONTESTS

A Prize of One Thousand Dollars is offered by the National Music Club, for the female singer with a voice of the most outstanding quality, to be determined in the contest of 1927, conducted by the National Federation of Music Clubs. Particulars from Mr. E. H. Wilcox, National Contest Chairman, Iowa City, Iowa.

Ten Thousand Dollars in Prizes of five thousand, three thousand, and two thousand dollars each, are offered by the Musical Fund Society of Philadelphia, for the best chamber music compositions for three to six instruments. The contest closes December 31st, 1927; and particulars may be obtained by addressing the Musical Fund Society, 407 Bansom Street, Philadelphia, Pennsylvania.

A Prize of Three Thousand Dollars is offered by *Musical America*, for the best symphonic work by an American composer. The contest closes December 31st, 1926; and particulars may be had by addressing Musical America, 501 Fifth Avenue, New York City.

Prizes Amounting to Three Hundred and Ten Dollars, for the best unpublished anthems, are offered by the Lorenz Publishing Company, of Dayton, Ohio, from whom all details may be had on application.

Three Prizes of Fifty Dollars Each are offered for the musical setting of each of three hymns which were awarded prizes by the *Homiletic Review*. Copies of the hymnpoems and conditions of the contest, which closes September 30th, 1926, may be had from The Contest Editor, *Homiletic Review*, 354 Fourth Avenue, New York.

A "National Capitol Official Song" Contest is announced under the auspices of the National Federation of Music Clubs. It is open to all American writers and composers, and full particulars may be had from Miss Beatrice S. Goodwin, Contest Chairman, 5 West Lenox Street, Chevy Chase, Maryland.

The National Federation of Music Clubs announces that in the contest for a Prize of Five Hundred Dollars for Women's Voices, the time for closing has been extended from August 1st to October 1st.

THE PRESSER PERSONNEL

Introducing our patrons to the highly trained and experienced Members of our Staff who serve them daily.

Charles F. Ebner

In 1911 a lad by the name of Charles Ebner was taken into our establishment to run errands.

At that time our business was exceptionally large for a music publishing and music dealing house, but with the rapid strides music has made in the years between, along with the development and expansion of our business, our establishment has grown in the years that Mr. Ebner has grown with us.

For a number of years he was highly valued for his services in our Book Department, because of his accurate, careful and faithful performance of his duties. The Book Department embraces all collections of music such as piano albums, vocal albums, violin albums, Sunday-School Song Books, Church hymnals, in fact all albums and books of music no matter for what instruments or for what purpose, including all instruction methods, opera scores, cantatas, operettas, etc., etc.

Mr. Ebner was in the Book Department before he went into the service of his country for two years during the War and he returned to this department after the War. The last season, however, he has filled the very important position of making the final checking upon the great mass of orders that come to us from music dealers in all parts of the country, not only for our own publications but for other publications carried in our unequalled stock. With Mr. Ebner attending to the checking of trade orders, we feel confident that our music dealer patrons are being served with all the accuracy and dispatch possible.

H. M. S. Pinafore Comic Opera By Gilbert and Sullivan

The passing of time seems to have no effect on the popularity of the Gilbert and Sullivan comic operas. "H. M. S. Pinafore" in particular is performed year after year in all parts of the English-speaking world. This opera, without doubt, laid the foundation for the world-wide success and popularity of "The Pirates of Penzance," "Patience," "The Mikado" and many other sparkling creations of two wonderfully gifted geniuses, W. S. Gilbert and Arthur Sullivan. The continued, and we may say, growing demand for "H. M. S. Pinafore" makes it worth while for us to publish an entirely new edition of this popular work complete in all details as known and performed everywhere. It is a clean, humorous satire highly diverting and without the least objectional feature. It is easily performed by amateurs and is so tuneful and lively that it almost directs itself. Before publication, the introductory price is 50 cents a copy, postpaid if cash is sent in advance.

Beware of Swindlers

Magazine representatives are busy everywhere and in the next few weeks many will call on you. Be careful to whom you pay money. Unless the representative is personally known to you or can prove to your own satisfaction that he is a bona fide magazine subscription man, pay him no cash. If there is any doubt in your mind, take his name and address, send the order to us and we will allow him the credit to which he is entitled. Daily receipt of complaints makes it imperative that we caution our musical friends to exercise the greatest care. We cannot be responsible for the work of crooks.

Seven Last Words of Christ Lenten Cantata By Theodore Dubois

This famous work is one of the best and also one of the best known of the many musical settings of the story of the Crucifixion. It enjoys a continuous and growing popularity due to its musical and dramatic qualities. The demand has grown to such an extent that we feel fully warranted in making our own edition of this splendid oratorio-cantata. Mr. Nicholas Douty is making the English version from the original Latin and both texts will be included. Our edition will be on the market in advance of the Lenten Season and copies will be available for choir rehearsals in the early part of the year. Before publication, orders will be accepted at 50 cents a copy, postpaid.

Fifty Easy Melodious Studies For the Pianoforte By A. Biehl, Op. 7

These standard studies will soon appear in a brand new edition, new plates and editing, and will be added to the celebrated *Presser Collection of Standard Studies and Classical Compositions.* Many teachers who teach these studies with students in the early second grade will welcome this announcement. These and any others who desire copies of this excellent work upon publication, may order now at the very reasonable price, 30 cents, postpaid.

Brehm's First Steps for Young Piano Beginners

That there is a demand for a work of this kind is evident in the excellent sale of our other beginner's books that present the first lessons to the student entirely in treble clef notation. On many occasions, especially where two children in a family begin studying at the same time, the teacher recognizes the wisdom of giving them study books with different titles, even if these books present the subject in a somewhat similar manner. It is for this purpose, as an alternate book, that we believe this work will be most frequently used, but it is such a meritorious little instructor that it is certain many teachers will give it preference. In advance we are offering this work at a special price of 25 cents a copy, postpaid.

Offers in Advance Of Publication Withdrawn This Month

We have given, in previous issues of the ETUDE, space describing "Album of French Composers," for the pianoforte, "Romeo and Juliet," opera burlesque for men by John W. Brigham and "New Christmas Service," by F. A. Clark; therefore, we will not take much space in these notes to describe the works upon which we are now withdrawing the low advance of publication cash price.

Each of these works is certain to prove a success in its respective field and individuals interested in knowing more about them may secure single copies for examination. Below are given the prices at which these works are now procurable.

Album of French Composers. This is a collection of fourth, fifth and sixth grade piano numbers that will interest the good pianist and moderately advanced student. Price, $1.00.

Romeo and Juliet, operetta for men, by John W. Brigham. A fine, mirth-provoking novelty for a little over a half hour's entertainment by any high school or college men's singing organization. Price, 75 cents.

The Star of Promise, new Christmas service by F. A. Clark. This is a complete Sunday School service of a very acceptable type. Single copies 7 cents, dozen 60 cents, 50 copies $3.25 and 100 copies $6.00.

Magazine Catalog

The new catalog is now ready, showing combinations of the best magazines with ETUDE at substantial savings. Drop us a post card for your copy showing how you can save money by ordering two or more magazines combined with ETUDE.

Splendid Premiums Given for New Etude Subscriptions

Send post card for our new premium catalog which is just off the press. You will find many articles suitable for Christmas gifts. You can do your Christmas shopping from this catalog without one penny cash outlay. Any music lover will be glad to give you a year's subscription for ETUDE if you will only show a copy of our splendid magazine. Remit $2.00 with each order, make your selection and the gift will be promptly sent.

The following is a Sample List of Premiums and the Number of Subscriptions necessary to secure them

Warranted Silverware
Sterling Silver Handles

Salad Fork.....3 subscriptions
Tomato Server.....2 subscriptions
Cream Ladle.....2 subscriptions
Cake Knife.....2 subscriptions
Berry Spoon.....3 subscriptions
Bread Knife.....3 subscriptions
Pie Knife.....3 subscriptions
Cheese Knife.....1 subscription

Cuff Buttons

Park Rodger, jiffy, specially designed for soft cuffs, one new subscription

Comb for Bobbed Hair

Every woman with bobbed hair should carry one of these in her handbag; folds up and is fitted in a water-proof case; only one subscription

Pocket Comb and Nail File

Always handy, packed in neat leather case; one subscription

Powder Box and Compact

Either brass finish, neatly ornamented, or enamel top, hand-painted; indicate your choice. Either makes a delightful gift. High-class compact powder, the celebrated Ambre de Russie Odeur, noted for its captivating fragrance; only one new subscription

The Most Recently Designed Choker

Indestructible pearl bead with substantial safety catch. You will be surprised and delighted with this really delightful choker; only one subscription

Effanbee Doll

Here is a doll that any little girl will be glad to have. It is a real baby because it won't wear out. You can wash its face, dress and undress it and even drop it on the floor. It says "Mama" so naturally that it seems lifelike to the most sophisticated; only three new subscriptions

Jardiniere

Solid brass, hand hammered, ball feet; lends dignity and charm to any living-room or conservatory; only two subscriptions

Key Purse

Six hooks riveted to heavy metal, bound in solid cow hide; every man wants one; only one subscription

The Guaranteed Knife Sharpener

No more struggles with dull kitchen knives; puts a keen-cutting edge on knives instantly. Simply pull the knife between the large discs and the work is done; warranted forever; only one new subscription

The Best Christmas Gift—Etude Music Magazine

You cannot buy a more acceptable gift for any music-loving friend than a year's subscription to ETUDE MUSIC MAGAZINE. Coming as it does each month, the ETUDE is a perpetual reminder of your friendship, thoughtfulness and good wishes. Where requested, a beautiful three-color Christmas card bearing the donor's name is sent to the subscriber. Do not delay placing your order. Send at once and we will begin the subscription with any number designated. If the friend is now on our subscription list, the new gift subscription can begin at the expiration of the present subscription.

THE PRESSER PERSONNEL

Introducing our patrons to the highly trained and experienced Members of our Staff who serve them daily.

Mr. Rene Sainson

Behind the scenes of Master Opera performances, there is an individual responsible for the organization attending to the mechanical details that must work satisfactorily for perfect staging. Such a position parallels that of Mr. Sainson's in our organization and it gives us pleasure publicly to acknowledge his intelligent and faithful performance of his duties. It is he, who, as Assistant Superintendent of our Buildings, is directly responsible for the supervision of details handled by our mechanical corps.

This means considerable, as we have thousands of square feet of office and stock room space that must be perfectly lighted; there are numerous pieces of office machinery to be kept in perfect running order; there are repairs, carpentry work and painting, not only throughout our own business quarters, but throughout the upper floors of our three big buildings that are rented out as offices and studios.

In making it possible for other members of our large organization to work in convenience and comfort, he contributes considerable toward our aims to give the acme of service to our patrons.

Mr. Sainson was employed by us in 1902 and he worked up to be a sub-head in our Order Dept. before being appointed to his present responsible position. Even when our organization was smaller a natural adeptness for things mechanical caused Mr. Sainson to prove of value along these lines in the days when our establishment did not require a group of artisans such as we now have under his direction.

Statement Made in Compliance with the Act of Congress of August 24th, 1912

STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULATION, ETC., of THE ETUDE, published monthly at *Philadelphia, Pa.,* required by the Act of August 24, 1912.

Editor—*James Francis Cooke, Philadelphia.*
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THEODORE PRESSER CO.
(Signed) JAMES FRANCIS COOKE.
Sworn and subscribed before me this 1st day of October, 1926.
[SEAL.] JOHN E. THOMAS.
(My commission expires March 7, 1929.)

Character Sketch of Schubert

(Continued from page 804)

family country seat. It was in 1824, when he was living with the Esterhazys at Zselész, and when the Countess Caroline was seventeen, that Schubert is supposed to have fallen in love with her. When on one occasion the girl asked Schubert why he had never dedicated anything to her, the poor, faltering lover forgot for a few seconds his blundering awkwardness and he rose to what was perhaps the supreme moment of his life. "Dedicate something to you?" he said, "Why should I? Everything I have ever done is dedicated to you." But that was the end as well as the beginning of the romance. There is nothing to show that Countess Caroline Esterhazy reciprocated Schubert's tender feeling; and even if she had, the social chasm which yawned between the fair scion of the Esterhazys and the son of the humble village schoolmaster made any association other than that of pupil and teacher impossible.

For the rest, Schubert's interest in femininity, which never seems to have been extensive, was confined to the more lowly representatives of it. It was the occupants of Count Esterhazy's kitchen rather than those of his salon who occupied Schubert's notes when he penned his infrequent letters from Zselész. "The cook is a merry fellow," he wrote, "the lady's maid is thirty; the housemaid is very pretty and often pays me a visit; the nurse is somewhat ancient; the butler is my rival."

Perhaps, after all, one need not expend upon Schubert an over-abundance of sympathy in regard to the Countess Caroline affair. Neither he nor any of his friends —like Mayrhofer, Bauernfeld, Schindler, von Chezy—had much to say about any charmers who may have lit the fire of Schubert's inspiration. The man who looked "like a drunken cab-driver," who had no tact and no pretty speeches, who died worth twelve dollars, and was waited upon by fame only after he had been lying in his tomb for two decades, was not the romantic figure who would be likely to drift into the dreams of women who were fair.

Self Test Questions on Mr. Borowski's Article

1. What type of life appealed most to Schubert?

2. Describe Schubert's general appearance.

3. Describe Schubert's natural disposition.

4. What quality pervades most of his music?

5. In what way did his love for composition show itself?

Public School Music Department

(Continued from page 822)

counted for. If the proctors are not advised by the principal, they may be at a loss and feel that their presence is unnecessary. The following explanation will serve to enlighten these teachers concerning their duties and secure their full cooperation.

Duties of Proctors

SATISFACTORY results can be obtained only when the conductor is relieved from all responsibility except that incident to the professional work at hand. Cooperating with the conductors, therefore, there should always be a sufficient number of proctors to attend to

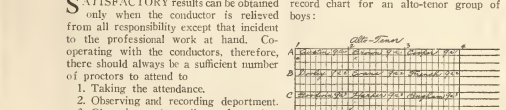
1. Taking the attendance.
2. Observing and recording deportment.
3. Observing such pupils as from time to time are making no effort in the work, and instigating and encouraging their vocal cooperation.
4. Seeing that all pupils are properly supplied with books and are intelligently at work on the proper page and part.

It has been observed that when the proctors are participants with the pupils in the work and assume vocal leadership in the parts upon which the several groups of pupils are at work, such participation by example and inspiration lifts the result in dignity, tonal and artistic effect far above what otherwise would obtain.

Marks for Effort

IT IS OBVIOUS that it is impossible to rate pupils according to musical ability in the mass choruses. There is need, however, to give report marks for effort in music. Charts should be made out by the music teachers. Paper printed in quarter-inch squares can be used. Each block may be regarded as a music lesson and the proctors can take the charts and record absence with an "A," lack of participation with a check mark, "V," and disorder with a cross, "X."

The names on the charts should appear in the order of seating and a chart or charts supplied for each vocal group; that is, soprano, contralto, tenor and bass. The following is an example of a part of a record chart for an alto-tenor group of boys:



The letters to the left represent rows, and the numbers, the seats in these rows. There are enough blocks for twenty lessons, and report marks for the first report can be written in the block for the last lesson taken. The average pupil may receive "G" (good) and the outstanding and cooperative pupils "E" (excellent) for a mark. Those who are absent may be reduced to "F" (fair) or lower. Those failing to cooperate may receive "P" (poor) or "D" (deficient). It will be observed that few pupils will need low ratings if this system is used and followed up.

Much more might be said of organization, but the true success of the work lies in the vision of the music teacher in planning and carrying out program projects. Under inspirational leadership and guidance, the mass choral work in the Junior High School has great possibilities as a medium for developing the cultural and social life of the student body.

Articulation in Song

TO THE ETUDE:

I want to express a word of appreciation for your Voice Department in THE ETUDE. It is an inspiration to read your well-written articles and I never fail to find something especially good for some pupil at his particular state of progress.

The first sentence in the article by Watson Lyle in the May issue has such a deep significance that I wish every voice student could comprehend its depth.

Don't you think that voice teachers are usually too negligent in their concern for the general musicianship of their pupils?

I hope to see more articles on Articulation, pronunciation and enunciation. What voice student, and teacher also, does not need them? Thank you. WINIFRED HANLON.

The Choir Master

Each Month Under This Heading We Shall Give a List of Anthems, Solos and Voluntaries Appropriate for Morning and Evening Services Throughout the Year.

Opposite "a" are anthems of moderate difficulty, opposite "b" those of a simple type.

Any of the works named may be had for examination. Our retail prices are always reasonable and the discounts the best obtainable.

SUNDAY MORNING, January 2nd
ORGAN
Cavatina .....*Raff-Westbrook*
ANTHEM
(a) Brightest and Best .....*Buck*
(b) Rejoice Greatly .....*Berridge*
OFFERTORY
Hail to the King (T. Solo)..*Burleigh*
ORGAN
Festival March .....*Rene Becker*

SUNDAY EVENING, January 2nd
ORGAN
Calm as the Night .....*Bohm-Gaul*
ANTHEM
(a) Rejoice, the Lord is King .....*Berwald*
(b) Shadows of the Evening Hours .....*Storer*
OFFERTORY
King of Kings (A. Solo) ....*Shelley*
ORGAN
Adeste Fidelis .....*Reading-Lemare*

SUNDAY MORNING, January 9th
ORGAN
Adoration .....*Borowski*
ANTHEM
(a) O Jesus, Thou art Standing .....*Barrell*
(b) Lo, How a Rose ....*Praetorius*
OFFERTORY
Hark, Hark My Soul (Duet, S. and T.) .....*Waghorne*
ORGAN
March de Fete .....*Barrell*

SUNDAY EVENING, January 9th
ORGAN
Cradle Song .....*Botting*
ANTHEM
(a) I Will Sing of Thy Power .....*Sullivan*
(b) Break Forth Into Joy..*Berridge*
OFFERTORY
Jesus Only (B. Solo) .....*O'Hara*
ORGAN
March of the Noble .....*Keats*

SUNDAY MORNING, January 16th
ORGAN
Morning Prelude .....*Cummings*
ANTHEM
(a) Walking With Thee ...*Wooler*
(b) Thou Wilt Keep Him..*Matthews*
OFFERTORY
With Verdure Clad (S. Solo)..*Haydn*
ORGAN
Sursum Corda .....*Diggle*

SUNDAY EVENING, January 16th
ORGAN
Evening Meditation .....*Armstrong*
ANTHEM
(a) Peace I Leave With You .....*Roberts*
(b) Saviour, Breathe an Evening Blessing .....*Gordon B. Nevin*
OFFERTORY
The Lord is My Shepherd (Duet, S. and A.) .....*Smart*
ORGAN
Procession March ....*Henry Parker*

SUNDAY MORNING, January 23rd
ORGAN
Festival Prelude .....*Andre*
ANTHEM
(a) The God of Love .....*Lawrence*
(b) We Worship Him.....*Hatter*
OFFERTORY
I Heard the Voice of Jesus Say (B. Solo).....*Spross*
ORGAN
Grand Chorus .....*Ingalis Becker*

SUNDAY EVENING, January 23rd
ORGAN
Nocturne .....*Gillett*
ANTHEM
(a) Thy Word is a Lantern..*Kinder*
(b) In Heavenly Love ....*Federlein*
OFFERTORY
The Day is Past and Over (Duet, A. and B.) .....*Blumenthal*
ORGAN
March in C .....*Read*

SUNDAY MORNING, January 30th
ORGAN
Morning Prelude .....*Read*
ANTHEM
(a) Search Me, O God .....*Shelley*
(b) The Lord is Rich and Merciful .....*Barnby*
OFFERTORY
Nazareth (B. Solo) .....*Gounod*
ORGAN
March .....*Petrali*

SUNDAY EVENING, January 30th
ORGAN
Berceuse No. 2 .....*Kinder*
ANTHEM
(a) O Come Before His Presence .....*Martin*
(b) Holiest, Breathe an Evening Blessing .....*Barrell*
OFFERTORY
Shadows Gain Upon the Light (T. Solo) .....*Kramer*
ORGAN
Festal March .....*Kroeger*

SPECIAL NOTICES AND ANNOUNCEMENTS

PERSONAL FOR SALE or WANTED
Rate 10c per word

FOR SALE—Violin business of good reputation in Western educational centre. Box C. I. K., care of ETUDE.

FOR SALE—One new Violin Course by Siegel Meyers School—Complete Course. Dale Snavely, Haxtun, Colo.

FOR SALE—Old Maggini Violin, bought from reliable violin dealer for $400. Will sell for $250. Louis Plantz, Elkhorn, Wis.

WHY ADAM SINNED—Would like to obtain a copy of this song, frequently used as planologue. Address, R. R., care of ETUDE.

ANNOUNCEMENTS
Rate 20c per word

CORRESPONDENCE HARMONY—Simple practical. Music composed, send poem. Dr. Wooler, 171 Cleveland Ave., Buffalo, N. Y.

START BUSINESS YOURSELF as piano technician. $150 to $500 a month. No capital needed. Demand for skilled men exceeds supply. We train you at home at small cost. Write, Mack Institute, Wabash Station, EM-7, Pittsburgh, Pa.

HARMONY—Musical form. Appreciation by correspondence. R. H. Merriam, Chatham, New Jersey.

MUSIC COMPOSED to your words—Melodies Harmonized—Manuscripts corrected and prepared for publication. R. M. Stults, composer "Sweetest Story Ever Told" and 600 other works, Ridley Park, Pa.

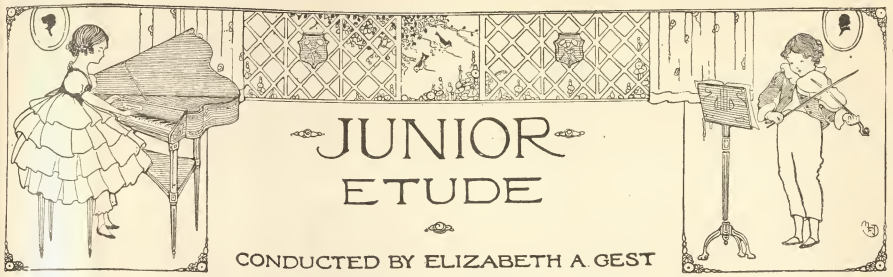
MUSIC COMPOSED; manuscripts revised. Band and Orchestra arranging. Complete and guaranteed instruction in Harmony by mail. J. Rode Jacobson, 2323 N. Calif. Ave., Chicago, Ill.

PAPERS on musical subjects prepared for club use. Programs arranged. George A. Brown, Lansdowne, Pa.

CLUB PAPERS—Best work guaranteed. 4 sheets $1.00. "Musician," 1002 Gilson, Madison, Wis.

"BARTERED BRIDE"—Celebrated march from the famous opera "Bartered Bride." Piano, 40 cents. Emerick & White, 16 Fordham Sta., New York, N. Y.

FOLLOW VICTOR HERBERT'S ADVICE; LEARN HARMONY AND COUNTERPOINT—Harold Sanford, associated for 18 years with the late Victor Herbert, is now conducting a mail course in Harmony and Counterpoint, using the Goetschius System. Send for descriptive circular to Harold Sanford, 172 West 77th Street, New York, N. Y.



CONDUCTED BY ELIZABETH A. GEST

Mozart

By Leonora Sill Ashton

In this master's work you see
Notes of sweetest melody;
Golden harmonies are there
When his music fills the air.
As a child he played full well,
So the ancient stories tell;
Learned to write the music page
At a very early age.
Music flowing glad and free,
That is Mozart's history.

"And I Thought You Were So Neat"

By Edna M. Schroeer

SALLY ran all the way home from her music lesson, and as soon as she got home she sat right down and cried as if her little heart would break.

"And I thought you were so neat, Sally," Those were the very words Miss Sweet had used; and Sally had worn her pretty, new, pink apron, too, for the first time, especially for her lesson, and she thought she was so neat.

"I am neat. I did look neat. I know I did," she kept repeating. "What did she mean, I wonder? What could she have meant?"

"She means you should keep your music neat as well as yourself, Sally, dear," said a little fairy.

"Well, I do keep my music neat. See how clean and pretty it looks. The only marks there are on it are the ones she puts on it herself, so there!" said Sally, getting a little excited.

"Here, here, honey, I didn't mean that at all; of course your music is neat—that way. I meant you should always play neatly."

"How do you mean? I thought I did."

"Well, when you don't play all the notes as they are written and watch all the marks the composer puts there for you, to help you play correctly, that isn't neat. Now, do you see what I mean?"

"Oh, yes; I see now. You mean I should always be particular about how every single tone sounds just as I always try to be about how my hair looks, and how my dress hangs, and especially how long my fingernails are—or, rather, I mean how short they are so they will not hurt the pretty keys, as Miss Sweet always tells me—that's what you mean, isn't it?"

"Exactly," said the fairy.

"I'll always be as neat as neat can be in my playing, after this; you just see if I'm not," said little Sally, going to the piano, and playing over her lesson very neatly indeed.

Keep your muscles well relaxed,
Keep your knuckles round,
Keep your fingers very firm,
Your playing well will sound.

The Girl Who Didn't Count

By Mrs. Paul J. Leach

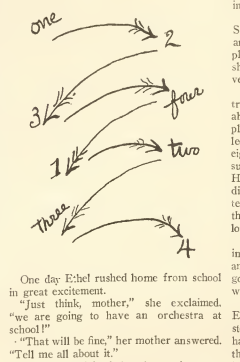
ETHEL played the piano very well for a girl of her age and was quite proud of her own ability. She liked to play for people, and she usually liked to practice; but there was one thing she did not like to do. She did not like to count out loud, or even to herself. She never took the trouble to study out carefully the time of a piece or exercise. She did it by ear and by guess. Notes which were written over each other she played together; and notes which were written in between she played between. Her music sounded fairly well, but her time was not always accurate.

In vain her teacher told her to count. She would count for a measure or two, but her voice would get weaker and weaker and soon fade away entirely. You know how that is, don't you? Ethel never liked to play duets with the other girls. She said it was because they could only play easy ones, but the girls told each other that Ethel's time was jerky.

Ethel's mother worried about this a good deal. She tried to get Ethel to count when she practiced. But Ethel always said:

"What's the use? People like my playing as it is, and besides I hate to count, so I'm not going to bother. You never heard anyone at a recital or concert counting out loud!"

Her mother patiently explained that practicing and playing in public were two different things, but Ethel still refused to bother with counting.



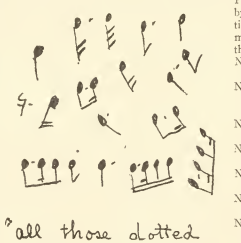
One day Ethel rushed home from school in great excitement.

"Just think, mother," she exclaimed, "we are going to have an orchestra at school!"

"That will be fine," her mother answered. "Tell me all about it."

So Ethel explained that the music supervisor was organizing it and any one in the school who played an instrument could join.

"But, of course," she said, "they only need one pianist. There will be a try-out for that position tomorrow afternoon. I'm sure I can win. Even if I am only in the sixth grade, I play better than those eighth-grade girls."



"Well," her mother replied, "if I were you, I would begin right away to practice counting. The most important thing for the pianist in an orchestra is accurate time. I am sure the supervisor will consider that in making her choice."

But Ethel refused to heed this advice. She started to work on her hardest piece and spent every minute on that. She really played it in a very brilliant manner, and so she went to school the next morning in a very confident frame of mind.

But she came home in tears. Her mother tried to comfort her and finally Ethel was able to tell her about the trials. Each girl played her piece first and the supervisor selected the two best. Ethel was first and an eighth-grade girl was second. Then the supervisor had these two play "The Battle Hymn of the Republic." Here again Ethel did very well. But the most important test came last. They were asked to play the "Battle Hymn" again and count out loud!

"And mother," sobbed Ethel, "my counting was terrible. All those dotted eighths and sixteenths were too much for me. I got all mixed up and had to stop before I was half through."

The other girl had not played with Ethel's brilliancy but she could count steadily and accurately and the supervisor had chosen her. She explained to Ethel the importance of accurate time when playing with an orchestra.

"And, mother," promised Ethel, "I'm going to count every time I practice and next year when that girl goes to high school. I'm going to be the best pianist in the grades. Then I'm going to be pianist for the orchestra."

Anniversaries

Anniversaries of the following musicians are celebrated this month (November). Perhaps some of you can honor their days by playing something from their compositions at your November club meetings. You might also look up interesting details from their biographies.

November 4—FELIX MENDELSSOHN, died in Leipzig, Germany, 1847.
November 6—PETER TSCHAIKOWSKY, died in St. Petersburg (now Petrograd), Russia, 1893.
November 9—CESAR FRANCK, died in Paris, 1890.
November 13—GIOACHINO ROSSINI, died in Paris, 1868.
November 15—CHRISTOPH WILLIBALD GLUCK, died in Vienna 1787.
November 18—IGNACE JAN PADEREWSKI, was born in Poland, 1860.
November 19—FRANZ SCHUBERT, died in Vienna, 1828.
November 20—ANTON RUBINSTEIN, died in Russia, 1894.
November 28—ANTON RUBINSTEIN, was born in Russia, 1829.
November 29—GAETANO DONIZETTI, was born in Bergamo, Italy, 1797.

DEAR JUNIOR ETUDE:

I am nineteen years old and play piano, but cannot sing. I am working in an office in Johannesburg, "The Golden City." I am getting the ETUDE and will watch to see if you publish my letter. I should love to hear from some of your readers who live in interesting countries.

From your friend,
AGNES N. ROGERS (Age 19),
Box 6779, Johannesburg, Transvaal,
South Africa.

My plaza is a lovely thing,
I keep it clean and dusted.
At night I close the lid down tight
So the strings will not get rusted.

Peter I. Tschaikowsky

Born, May 7, 1840 Died, November 6, 1893

The most popular of the great Russian composers. Used classic models, but filled them with modern feeling. His "Pathetic" symphony is probably most played of the great modern works for orchestra.

Property of

Etude Portrait Series

JUNIOR ETUDE—Continued

Junior Etude Contest

THE JUNIOR ETUDE will award three pretty prizes each month for the best and neatest original stories or essays and answers to puzzles.

Subject for story or essay this month—"My Favorite Piece, and Why I Like It." Must contain not over one hundred and fifty words. Any boy or girl under fifteen years of age may compete whether a subscriber or not.

All contributions must bear name, age, and address of sender written plainly, and must be received at the JUNIOR ETUDE Office, 1712 Chestnut St., Philadelphia, Pa., before the twentieth of November. Names of prize winners and their contributions will be published in the issue for December.

Put your name and age on upper left hand corner of paper, and address on upper right hand corner of paper. If your contribution takes more than one piece of paper do this on each piece.

Do not use typewriters.

Competitors who do not comply with ALL of the above conditions will not be considered.

MUSIC IN MY HOME
(Prize Winner)

Music in my home is one of the outstanding things. We could not be without it any more than we could be without eating. We all play the piano and love it. My father teaches piano. In a week or two he will have a pupils' recital, in which we will all take part. There are three children in our family besides myself, and we all have different teachers. We play solos, duets, trios and quartettes (four at one piano), and also numbers for two pianos. I play at one piano with my father accompanying me on the second. We also sing. To become good at hymns we take turns playing them while the others sing. We love chorales, too, and do quite a number of them.

HAROLD E. NEWHARD (Age 12),
Pennsylvania.

MUSIC IN MY HOME
(Prize Winner)

I think music in my home is one of the best things we have. People often tell us that, too. There are four of us girls, from eight to sixteen years of age, and we all play violin and piano. Father plays cornet. We play orchestra music, duets and solos. Often people come in just to hear us play. We live on the prairies and there is not much to which to go. We children do not need to go away from home, however, to have a good time. We expect to get more instruments soon. I have also one little sister and brother who will soon start music. We call our orchestra the Home-Trained Orchestra. We have had no lessons except from our mother. We think music in the home is something to be proud of.

GERTRUDE KELTS (Age 11),
Canada.

MUSIC IN MY HOME
(Prize Winner)

Music is greatly esteemed in my home. My mother is an accomplished pianist and violinist. My father plays the violin, mandolin and guitar. I am studying the piano and devote as much time as possible to it. Every evening we have what my grandfather calls the "Home Recital." This recital is a great pleasure to us all, especially to my father, because it rests his mind after a trying day at the office. I wish every home could have its own recitals, because I think everybody would be much happier.

ELIZABETH MORRIS (Age 13),
New York.

Letter Box

DEAR JUNIOR ETUDE:

We have greatly enjoyed the JUNIOR ETUDE. If we had not taken it I would not be so far advanced now, for the Etude articles are always in my mind. I give music lessons to a little girl who lives nearby. She has had three lessons and can read her notes very well.

From your friend,
KATHRYN FAST (Age 9),
Minnesota.

DEAR JUNIOR ETUDE:

Our schools offer many electives in music, harmony, voice, musical appreciation, boys' and girls' glee clubs and mixed chorus, and outside of school, orchestra. Then, we also have a course in band playing. Last year there were two hundred and twenty-five taking this course. Our concert band has forty-six pieces and took seventh place in the Nation Band Contest this year. Mr. Maddy was one of the judges and I was very much interested to see his article in the June ETUDE. Every school may have a good band, if they have a good director and interested students. Two-thirds of the members of our bands had never had private lessons on their instruments when they started in the bands; but next year it will be impossible to get in without having had private lessons. I have taken piano eight years and am taking clarinet in the concert band. I think that any one who has an opportunity to be in a school band should do so.

From your friend,
GRACE JEAN WILLEY (Age 15),
Marion, Indiana.

DEAR JUNIOR ETUDE:

I am twelve years old and live in Northern Maine. We enjoy an orchestra at home. My mother plays the cornet, my sister the violin, my father the saxophone and myself the piano. I have played orchestra music for two years and find that it helps me with my time. I have enjoyed taking piano lessons for three years and like to practice. I have played in three recitals.

From your friend,
KATHRYN HERRICK (Age 12),
Maine.

A Puzzle Corner

Answer to puzzle in June

K-angaroo
f-R-agment
Be-E-thoven
111-I-nois
phea-S-ant
Schil-L-er
lavend-E-r
Novembe-R

The diagonal is Kreisler. A number of other words may be used to bring the same results, for instance, fraction for fragment, thrush for pheasant, kitten for kangaroo, Indiana or California for Illinois.

Operatic Letter Chops

By E. Mendes

1. Use the last three letters of a famous opera for the first of the name of one of the United States.

2. Use the last three letters of a famous opera for the first of a six-letter word meaning threat.

3. Use the last three letters of a famous opera for the first of a four-letter word meaning minerals.

4. Use the last three letters of a famous opera for the first of a six-letter word meaning rare.

Prize Winners for June Puzzle

Virginia Goodrich (Age 14), Missouri.
Marie Krenzke (Age 13), Wisconsin.
William Willis (Age 10), Mississippi.

Honorable Mention for June Puzzle

Helen Estabrooks, Gretchen Kohler, John Karvonun, Edward T. Mac, Mary Morton, Mary Ellen Saxe, Margaret Marston, Helen Holmes, Agnes Mary Morrison, Jack Colter, Ruth Colter, Dorothy Smithman and Truette Wilson.

Honorable Mention for June Essays

Stuart Stevenson, Adelaide Biggane, Alice Drees, Angeline B. Drees, Erwind Edwards, Frances Cain, Bertha Hunter, Metha K. Ort, Fern I. Goss, Morris Gold, Margaret Knight, Anita Smith, Winnie Bush, Hazel Fassbaugh, Jean Worth, Clarice Hamilton, Muriel Stoepker, Kathryn Finch, Helen Lewiske, Sam L. Castronovo, Helen Wiens, Florida Graves, Theodore Smith, Rosemary Myers, Evelyn Jackson, Grace Hobbs, Helen Horton, Virginia Keller, Ruth Maynem, Eileen Bower, Frances R. Allen, Helen Sharp, Evelyn Stern, Lillian Hanklin, William Willis, Esther Carlson, Patrice Taylor, Lucile M. Southworth, Errol Barran, Margaret Humphrey and Raymond F. Otis.

Letter Box List

Letters have been received from the following: Margery M. Smith, Mary Alice Dunham, Alice Rosenberg, Inez Johns, Gertrude L. Keits, Dorothy Scherfeh, Marie Long, Dorothy Eaton, Wylie Hauserwright, Genevieve Huckstep, Wendell Smith, Louise Mairs, Gertrude M. Chadney, Regina Pudney, Adelia Budge, Marjorie M. Sams, Fern Goss, Elizabeth Morris, Margaret Humphrey, Esther Le Gey, Virginia Durand, Alberta Brosee, Virginia L. Gassman, Louise Jones and Sophie Weinstein.

The JUNIOR ETUDE regrets that there is not space to print these letters.

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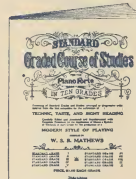

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